RHYTHMS and DANCES for ELEMENTARY SCHOOLS

{Revised}

DOROTHY LA SALLE, Ed.D.

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RHYTHMS AND DANCES FOR ELEMENTARY SCHOOLS

By the same author

GUIDANCE OF CHILDREN THROUGH PHYSICAL EDUCATION

PLAY ACTIVITIES FOR ELEMENTARY SCHOOLS

RHYTHMS and DANCES for ELEMENTARY SCHOOLS

{ Revised }

by
DOROTHY LA SALLE, Ed.D.
Associate Professor of Health and Physical Education
Wayne University

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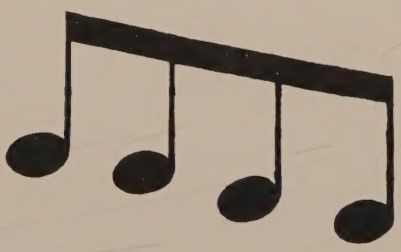

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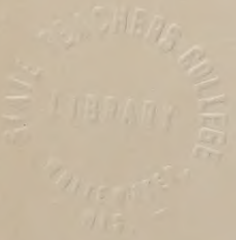

To

My Sister

KATHERINE LA SALLE BACON

FOREWORD

The dances and singing games in this book are arranged in approximate order of difficulty. The folk dances are in three groups, those of each group being of similar complexity. In Chapter Five are simple dances; in Chapter Six, moderately difficult dances; and in Chapter Seven, more difficult dances. The singing games are so arranged that the simplest are at the beginning of the chapter and the more difficult at the end. Several criteria have been employed in determining difficulty. Among these are complexity of basic step, complexity of figures, size of group, length of dance, and meter and tempo of music.

To Ruth L. Murray I wish to express my deep appreciation for the time and expert counsel she has given on many matters pertaining to the revision of this book. To Elizabeth Gottesleben, who acted as music consultant, prepared several original compositions, and rewrote others, I extend my thanks; and to Doris E. Forsythe, my gratitude for her criticism and help in rewriting Chapter I.

I wish again to acknowledge my obligation to those who, twenty-six years ago, helped in the preparation of the course of study for the Detroit Public Schools from which the original edition of *Rhythms and Dances for Elementary Schools* evolved. These persons are Norton H. Pearl, Loren M. Post*, Ruth H. Sims, Helen F. Webb Jones, Florence Albert, Sara Baumgartner, Marie Heghinian, Dorothy Hyne, Ruth Loebenstein, Jan Mayer, Marion Mayer*, Marion Rogers, Charlotte Westerman, Mary P. O'Donnell, and J. H. Trybom*.

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Dorothy La Salle

June, 1951

*Deceased

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RHYTHMS AND DANCES FOR ELEMENTARY SCHOOLS

Chapter One

DANCE IN THE ELEMENTARY SCHOOL

Dance is man's natural and primitive means of self-expression. It is his most exultant declaration of the joy of life. Man has always danced. He jumped and leaped into the air, he skipped, and hopped, and gestured even before he had any written language.

Every important phase of life has been portrayed or celebrated in the dance. The ceremonial dance of primitive tribes was a type of prayer. When a tribe wanted something the members danced for it. They danced to call the rain spirits to send rainfall for their crops. They danced that food might be brought in time of famine. With the men away fighting, the women danced daily to give courage to their warriors. Among European peasants, also, dancing had religious significance, and until comparatively recently, in certain sections of central Europe it was believed that the height of the corn depended upon the leaps in the dance performed when the grain was planted.

Probably the oldest record of dancing comes from Egypt. Authorities place its date at 6000 B.C. In Chinese literature, poems about dancing and dancers are found as far back as 1100 B.C. In 800 B.C. Homer related a story in *The Odyssey* about two young warriors dancing for the entertainment of Odysseus in the palace of Alcinous. In Greece it was considered a great compliment from one warrior to another to say that he danced well. Among the well-known inscriptions carved in the rocks on the island of Thera in the Aegean is the following: "Bathycles dances well. Eumelos is a perfect dancer." Likewise there are many references to dancing in the Bible, the best known of which is from *Psalm 150*, "Praise Him in the cymbals and dances; praise Him upon the strings and the pipes."

As the history of dance is followed through the centuries, countless musical compositions for dance by great composers may be found. The gigue, the sarabande, the courante, the gavotte, the mazurka, the polonaise, and the waltz all show the important place dance has held in the realm of music and in the history of civilization. The minuet was so popular that it was incorporated into the structure of that greatest of all musical compositions, the symphony.

While the court was developing such formal dances as the gavotte and minuet, peasants, too, were expressing themselves through dance. Folk dance was an important part of the lives of the common people. The forms, passed from generation to generation, were natural, free, simple, and spirited.

The ballet began to develop late in the sixteenth century, and during the next three centuries became an important form of theater dance. It was concerned with perfection of technique more than with expression, and often more interest was centered in the ballerina than in dance as an art. Nevertheless, ballet played a significant part in the culture of the times and the musical scores, then as now, were frequently written by well-known composers.

Dance in the United States has been relatively unimportant until the twentieth century. Because of the Puritan tradition, there was little dancing

in the early history of the country, except for the southern aristocrats who danced the minuet of the European courts. Square dancing and, later, round dancing were popular in the nineteenth century. Folk dance introduced into the schools in the first decade of the present century, has continued as a part of the physical education program in most parts of the country.

Early in the century, dancers became dissatisfied with the restrictions of the ballet. Isadora Duncan, an American by birth, led a movement to throw off these restrictions and develop a more natural type of dance. Later artists have sought a form more truly expressive of the times. From these beginnings has developed the modern dance of today. Although dance is still in a state of transition, recently there has been encouraging public interest, both in contemporary concert dance and in those folk forms indigenous to America, the quadrille of New England and the cowboy dance of the West.

Dance through the ages has been concerned with the basic issues of life: the great emotions which sway men, the deep mysteries which puzzle them, the natural phenomena which surround them. It has been expressive, also, of the joy and happiness of sharing in a community celebration—at the festival of the harvest, at Christmas, or at the jubilant welcome of the return of spring to a winter-weary land. Through the ages it has reflected and interpreted the culture.

Dance and Child Development

Dance can be a significant tool in guiding child development. Children love to move vigorously, wildly, noisily. They love to move softly, gently, peacefully. They love to move humorously, sadly, hostilely. They are masters at communicating feeling through movement. Through dance children can say simply and with conviction the things they feel. As they do this, they come to understand better their feelings and those of others. The child who jumps and skips spontaneously when he hears he is going on a picnic, the child who imitates the swirling leaves of autumn, the child who dances the old witch riding through the sky on Hallowe'en, communicates his joys, his love of beauty, his fears. Dance as communication should mirror the child's whole world—both its wonders and its woes.

For the young child, especially, dance gives opportunity to explore and interpret the world about him, to *be* many of the things which he sees. He lives, for a few brief moments, as a dog, a cat, a pony, an elephant, a train, or an airplane. As one child expressed it:

I'm a top spinning across the floor,
I'm a whirlpool whirling in the river,
I'm a propeller beating against the wind,
I'm a dishrag flopping on the floor,
I'm a weeping willow, sad and drooping,
I'm a rag doll, loose and limber.
I'm an American free to show what I feel,
Free to say what I think.
I'm happy—I'm relaxed—I'm free—
I am dancing!*

*Don Oscar Beque, "Growth Through the Arts," *Childhood Education*, December, 1945, p. 202.

Those who guide child development have become increasingly aware of the value of art in the expression of the emotions and in the growth of personality. The literature of mental hygiene makes frequent references to the value of creative activity. Opportunities to create and to express ideas and feelings are recognized as essential personality needs. Dance is one of the finest media the school can use in supplying these needs.

All normal individuals, both children and adults, find vigorous rhythmic movement exhilarating. Whether in dance skills, in creative dance, in singing games, in folk or square dances, energetic movement is pleasurable, diverting, and tension-releasing.

In addition to the values already mentioned, dance has value in promoting good health. One need only take part in the skipping, running, and galloping of little children, or go through the figures of a square dance with eighth-graders to be conscious of an increased heart rate and the resultant stimulation of respiration and circulation. Dance carries with it all of the beneficial physiological results of rational exercise.

Folk dance, because of its vigor, is particularly recreative. It can be an excellent vehicle, also, for developing better understanding of other nations and for promoting improved intercultural relations. Primarily social, it is valuable for children in encouraging favorable acquaintanceship with the opposite sex and in furthering heterosexual adjustment.

Dance, then, has many values as a tool which the teacher can use for guiding child development. As the oldest of the arts it should be cherished in the schools. It is easily accessible to everyone, since special abilities are not essential. Hence, every child should have the enjoyment of creative movement which dance affords.

Suggestions for Teaching

The medium used in dance is body movement. The development of skill in body movement, therefore, is one objective in teaching dance. It follows that children should have wide experience in basic dance skills. They need to explore and improve these skills. They need to understand the body as an instrument of the will. They need to appreciate that "it is made up of arms, legs, trunk, and head and can move as a whole or in part, in many ways."*

Dance skills usually are divided into three categories: (1) locomotor—movement which propels the body through space; (2) non-locomotor (axial)—movement with a to-and-fro action and a fixed base; and (3) combinations of these. Examples of locomotor skills are walking, running, skipping, sliding, galloping, hopping, and jumping. Non-locomotor skills include swaying, swinging, stretching, bending, pushing, pulling, and striking. The possibilities for combining movements are many. Some of the best known dance steps illustrate how skills can be combined. The step hop is a walk followed by a hop, the polka is a hop followed by three runs, and the waltz combines three walking steps.

In teaching dance to boys and girls, the first approach is generally through the basic skills, especially the locomotor skills. The children practice walking,

*Gladys Andrews, "Creative Rhythms for Children," *Proceedings of the Lingiad Congress*, Vol I, Stockholm, 1949, p. 25.

running, skipping, sliding, galloping, jumping, and hopping and try to improve these skills. They work on lightness, on spring, on bending the knees as they land from a jump. They discover that they can vary these skills in many ways. For example, the teacher asks, "Can you walk any other way than straight ahead?" "Why, yes. I can back up," says Jim. When everyone has tried walking backward, the teacher says, "Is there another way to walk that we haven't tried?" And now she is flooded with answers. "Well, we could walk sideward." "Would walking on tiptoes be another way?" "Would walking like this—crouched down with my knees bent—be all right?" "Would walking very slow be a way?" "Would making a lot of noise when you walk be one?" "How about walking fast?" And so the ideas come.

What have these children learned? They have found that they can vary their walk by changing its direction, its speed, its level, its dynamics. They do not yet recognize that they can also vary the design which they make on the floor when they walk. This idea will come. They will discover that they can walk in straight lines, diagonal lines, circles, squares, triangles, spirals, figures of eight, and can make an infinite variety of fascinating patterns on the floor. All of the basic locomotor skills can be varied similarly. Children will have great fun in discovering this and in observing how the character of the movement changes with variations.

Non-locomotor skills can be varied in the same way as the locomotor skills. Children cannot, of course, make patterns on the floor with non-locomotor skills, but they can make patterns in space (in the air, they say) by changing the direction or level of the movement.

Since dance usually involves some form of accompaniment, boys and girls must have experience in music skills as well as in movement skills. Music skills include the ability to recognize mood or quality in music, to feel rhythm, and to sense phrasing. To begin with the simplest of these skills, children should listen first to the mood or expressive quality of music. What does the music say? Is it gay? Is it sad? Is it humorous? Is it martial? Is it rollicking? Is it pensive? In order to move to the music, they must feel its rhythm. Sometimes dancers move to the underlying beat (meter or primary rhythm), that is, the pulse, or beat, which usually remains regular and constant throughout the particular composition. Sometimes they move to the secondary rhythm or note pattern, that is, the melodic line or tune in the music which makes it different from other pieces of music in the same meter. Dance for children usually utilizes movement to meter rather than to note pattern. The meters which are built on twos, such as 2/4, 4/4, and 6/8, are easier for children than are the triple meters, such as 3/4.

Have children listen to the music and clap the rhythm after the mood has been established. While sitting on the floor around the piano, they may clap the underlying beat, or they may tap it with one finger against the palm of the hand, or with the hand against the thigh, or on the floor. They may tap the beat on the floor with the heel or toe, or nod the head to it. Such action helps them to feel the beat and thus makes the total body response more accurate and satisfying. Whenever accompaniment is used, whether it

be piano, song, percussion, or poetry, place the emphasis upon moving "in time." Sometimes children become so carried away with the exhilaration of a vigorous skip or run or gallop that they forget to keep in rhythm with the accompaniment.

Recognition of the natural pauses, or phrases, in music is another music skill which children should develop. Most of the music in this book is built on a four- or eight-measure phrase with the pause easily recognizable. Help children to develop the ability to recognize phrasing by having them listen to the music and clap when the pause comes. Changes in figures and steps almost always come with the change in phrase.

Chapter III contains music for characterization. In using this music the teacher gives children opportunity to dramatize and to live the various characters suggested by the titles. Here the children's ideas should be used; the less the teacher sets the pattern, the more likely will the values discussed in the previous section accrue. The teacher's role is to guide, to suggest, to question, to broaden ideas. In this role, she may at times participate in the activities in order to stimulate the children's imagination.

Music educators often object to singing and dancing at the same time, on the grounds that rapid breathing caused by the activity of the dance makes control of the voice exceedingly difficult. This is a valid criticism of some singing games. Where vigorous movement is required in a singing game, those who are not moving should carry the song. Some teachers have half the class sing while the other half dances. Whenever a singing game is taught, or a dance with a song, the teacher should keep in mind the general principle that singing should not be attempted by those children who are moving vigorously. Likewise, whenever singing is used, emphasis should be placed upon keeping in tune, producing sweet tones, and enunciating the words clearly.

One of the values of folk dance, as mentioned earlier, is the development of an appreciation of the cultures of other nations. In teaching a folk dance, therefore, surround the situation with as much atmosphere as possible. The name of the dance, the location of the country from which it comes, and a brief description of the meaning of the dance should be presented. Follow this by relating something about the country and its people. Showing native costumes adds much and many times costumes and other examples of folk art can be brought from home by the pupils. Often, too, the teacher can find appropriate folk songs for the boys and girls to sing, and folk stories for them to read. If they have learned other dances from the same country, or neighboring ones, similarities in the dances should be pointed out.

The polka, the schottische, the waltz, the step hop, the buzz, and other difficult steps should be taught in advance of need. They should be taught first as separate dance skills and should not be performed with other children or in a dance until sufficient skill has been acquired to do them alone with a fair degree of ease.

When the children are ready to take their positions on the floor, girls customarily stand at the right of their partners. Much confusion will be saved if the teacher checks this at once before the music starts.

The figures of a dance should be presented in a slow tempo at first. When the figure is understood it should be danced at its proper tempo. As soon as one figure is learned it should be put with others previously learned so that the continuity of the dance is preserved. Figures usually change on the phrase or half-phrase, and boys and girls should be encouraged to think ahead to the next figure so that they will be ready when the change comes.

Refer to the Glossary (pages 197 to 201) for definitions and analyses of steps, formations, and terms.

Conclusion

Often the most difficult aspect of teaching dance is the understanding of the directions of the printed page. Once the children are on the floor in correct starting position, the first steps demonstrated, and the music started, the dance takes form and perplexities disappear. As one great leader of dance in education, Margaret N. H'Doubler, has said, "If we can think, feel, and move, we can dance."* In the curriculum of the elementary school, dance deserves a place of importance and dignity. It deserves, also, to be taught by those who appreciate the values it has for boys and girls and who, through their own skill in teaching, can develop these values.

References

Duggan, Anne Schley, Schlottmann, Jeanette and Rutledge, Abbie. *The Teaching of Folk Dance*. New York: A. S. Barnes and Company, 1948.

A valuable contribution to dance literature. Devoted entirely to folk dance, the book contains chapters on objectives, methods, folk dance as co-education, evaluation, and the production of folk festivals and folk dance parties. The book is useful for teachers in elementary schools as well as secondary schools.

Murray, Ruth Lovell. *Dance for Boys and Girls*. New York: Harper and Brothers, 1951.

An excellent, comprehensive treatment of dance for children. Written by a teacher of many years' experience both in elementary schools and in teacher education, this book discusses why boys and girls should dance, how they should be taught, the skills needed and their analyses, creating dances and learning traditional dance forms.

Sehon, Elizabeth L. and O'Brien, Emma Lou. *Rhythms in Elementary Education*. New York: A. S. Barnes and Company, 1951.

Contains much helpful material for conducting a dance program in the elementary school. Especially useful are the chapters entitled "Foundations in Rhythm in Education," "Activity Songs, Verses and Poems," and "Rhythmic Patterns of Words, Phrases, Verses and Poems."

*Margaret N. H'Doubler, *Dance, A Creative Art Expression* (New York: F. S. Crofts and Co., 1940), p. xi.

Chapter Two

MOVEMENT FUNDAMENTALS

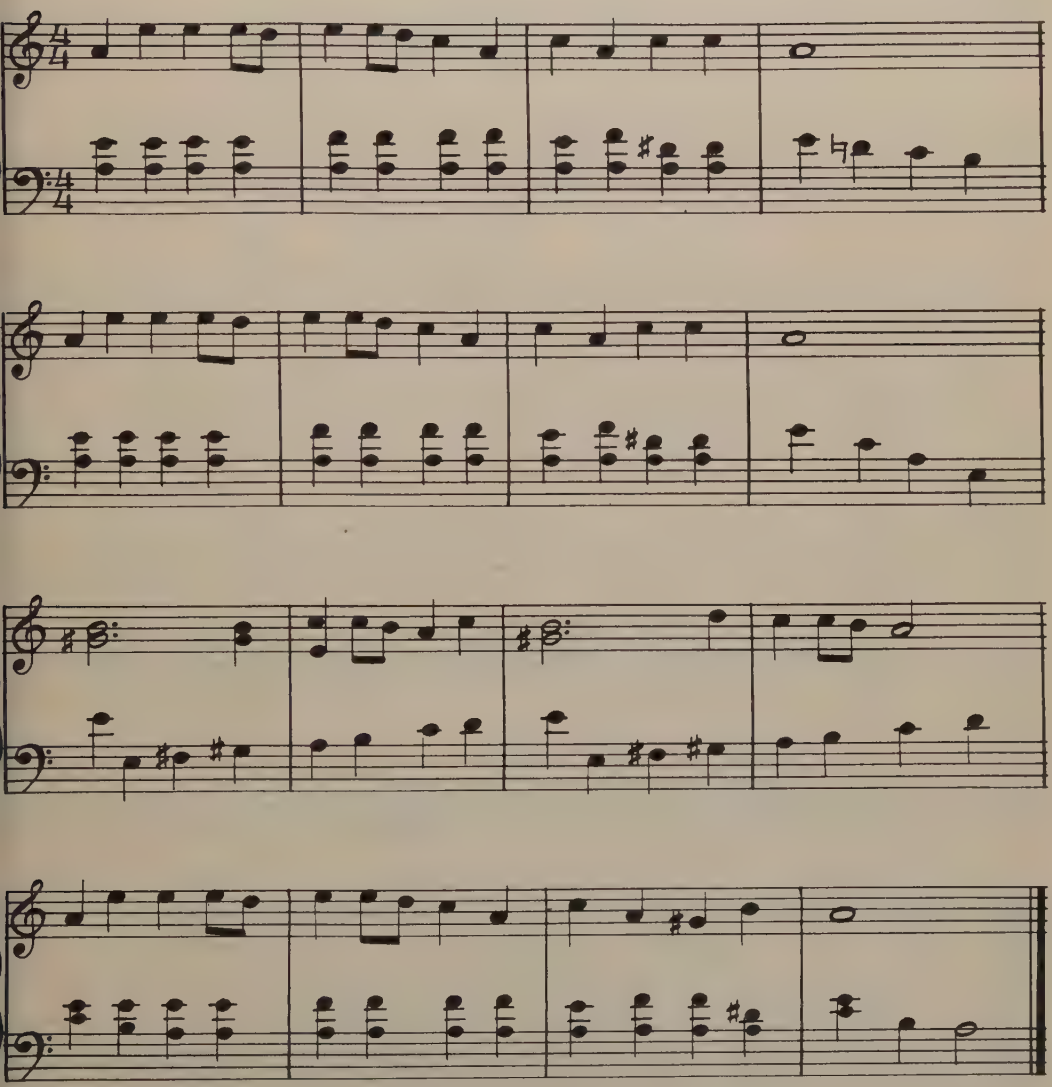
The music in Group I below is to be used to practice locomotor skills; hat in Group II, for non-locomotor skills; and in Group III, for combinations f locomotor and non-locomotor skills.

I

WALK

Emphasize a light, springy walk free from tension and rigidity. Encourage hildren to feel as tall as possible in the walk. They may walk forward, back- vard, or in a circle on given phrases of music, or may combine these directions nto a sequence.

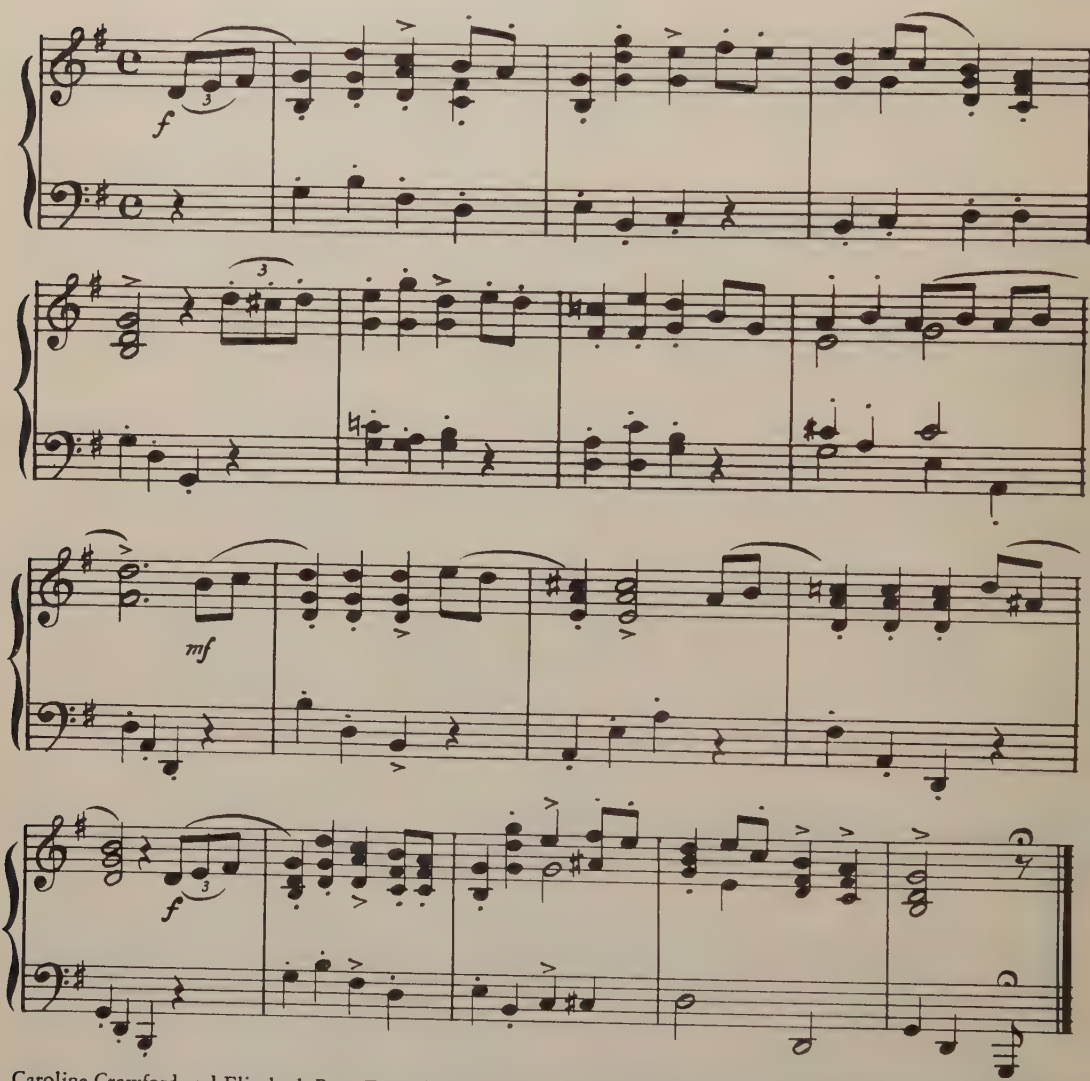
E. Gottesleben



MARCH

Encourage children to make this a brisk, snappy walk. They may turn corners to right or left and reverse directions according to phrases of music designated by the teacher, or they may spread out over the dancing area (a few children working at a time if the space is small) and experiment individually with changes of direction in the march. This gives them experience in sensing phrases in the music.

Elizabeth Rose Fogg



Caroline Crawford and Elizabeth Rose Fogg, *The Rhythms of Childhood* (New York: A. S. Barnes and Co., 1915, 1943), p. 27. Used by permission.

TIPTOE

Remind children that they must walk as quietly as little kittens and very high up on the balls of the feet with toes gripping the floor strongly. Occasionally, divide the class so that one group may listen to the other group to hear how silently they walk on tiptoe.

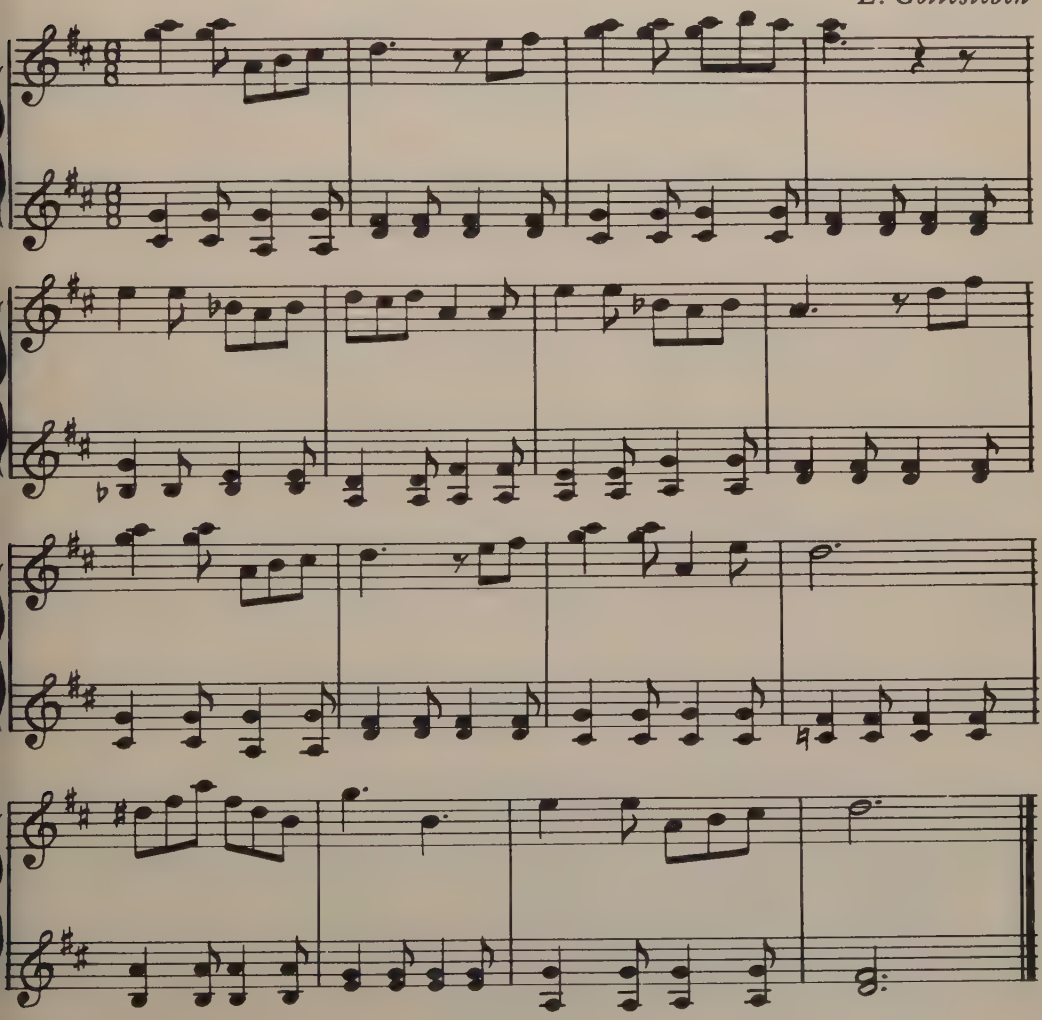
Mary Morgan Mosher

ary S. Shafer and Mary Morgan Mosher, *Rhythms for Children* (New York: A. S. Barnes and Co., 1938), p. 20. Used permission.

SKIP

Emphasize a free skip with arms swinging naturally at the sides. Encourage oys and girls to keep the skip light and high rather than fast. Children hould skip alone until they have sufficient skill to skip with others. When he class skips informally about the room, all skip in the same direction.

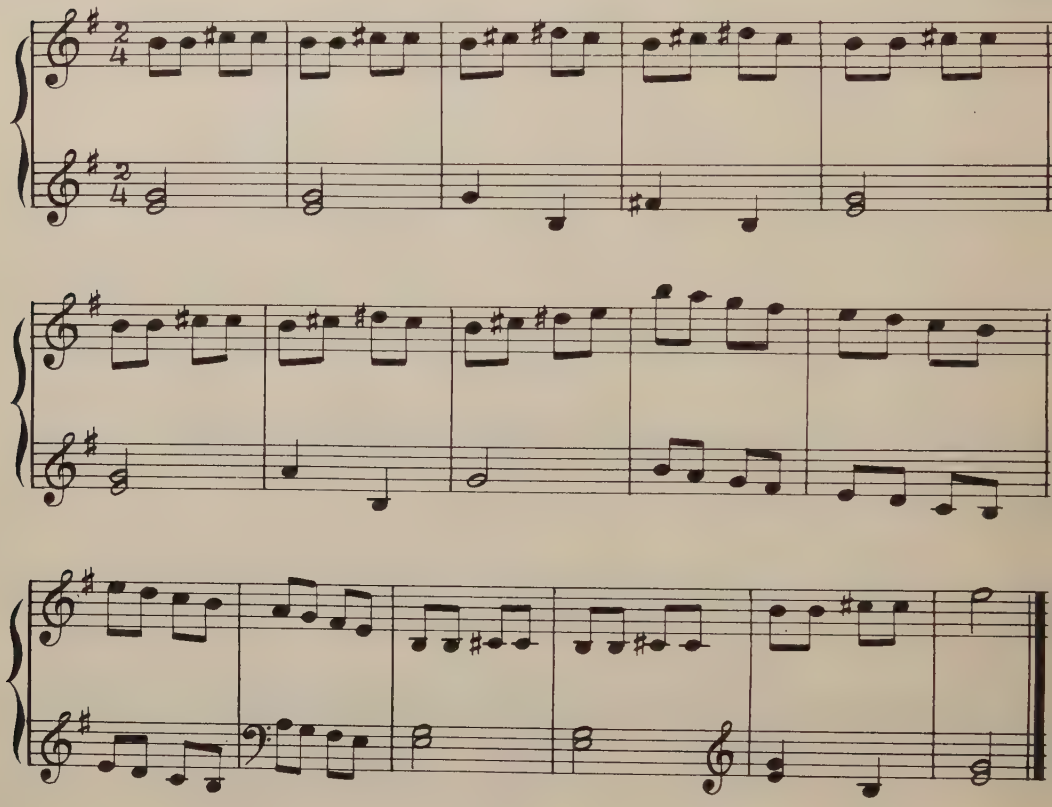
E. Gottesleben



RUN

In running as in skipping, some children tend to race. Emphasize running lightly in time to the music. Occasionally, play the music very fast so that children may run as fast as they wish.

E. Gottesleben

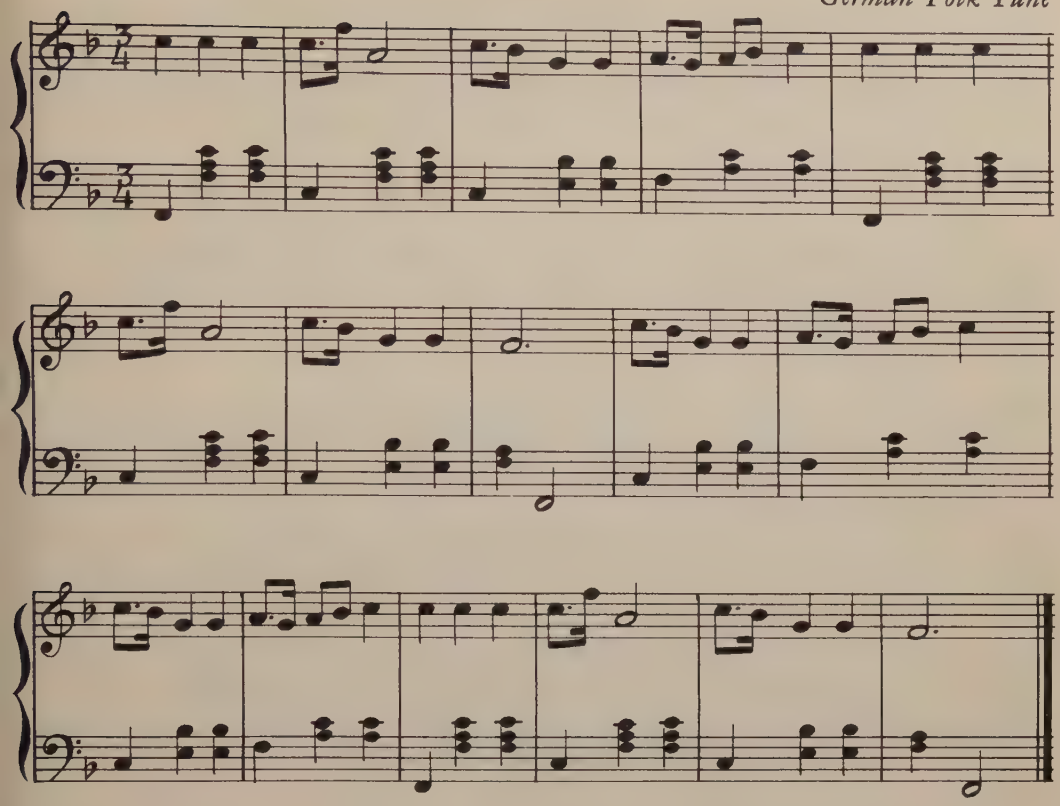


WALTZ RUN

Emphasize the accent in the run, pointing out that it comes first on one foot, then on the other. Encourage children to feel the accent in the movement throughout their bodies rather than in the feet only. Experiment with dancing the waltz run backward as well as forward and then alternating directions on given phrases in the music.

WALTZ RUN

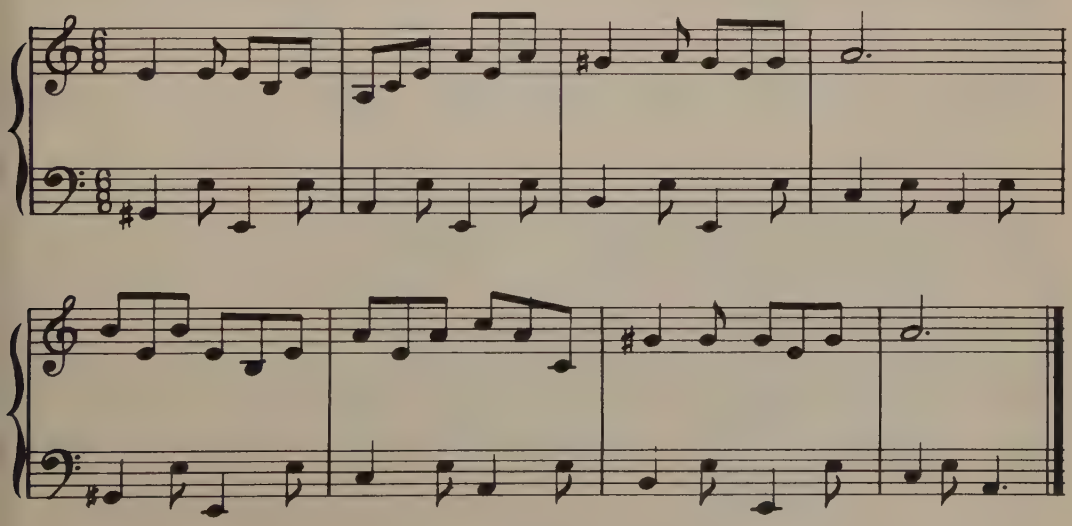
German Folk Tune



GALLOP

Emphasize a free, vigorous quality in the gallop with accurate rhythm. Remind children to keep the gallop light by landing on the balls of the feet with a slight bend of the knee.

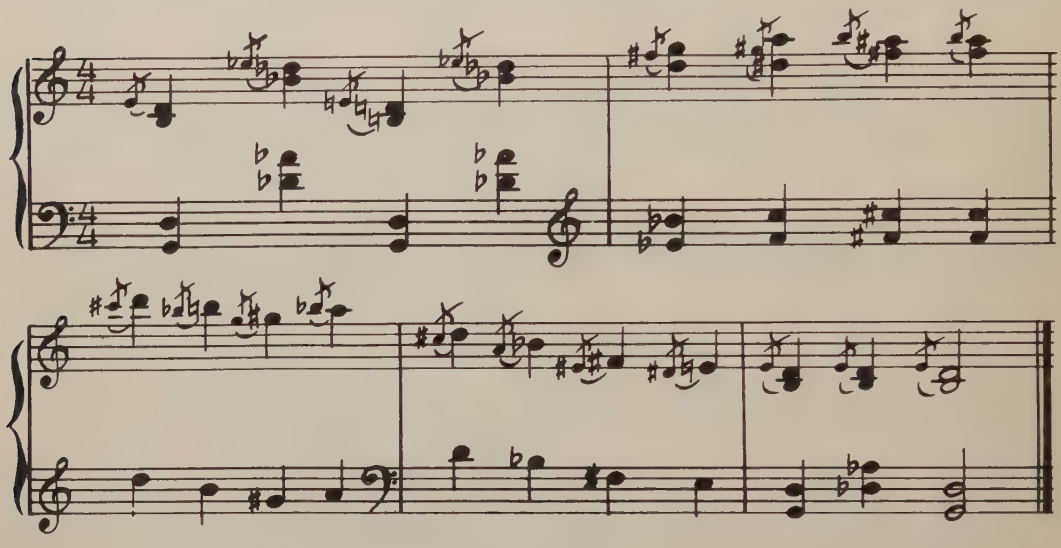
E. Gottesleben



JUMP

Children frequently land heavily when jumping. Work for lightness, height, and a good landing on the balls of the feet. Emphasize bending the ankles, knees, and hips when landing and stretching the feet and legs in going into the air. Occasionally, divide the class into groups which jump on alternate phrases so as to allow the children rest periods as well as an opportunity to watch each other.

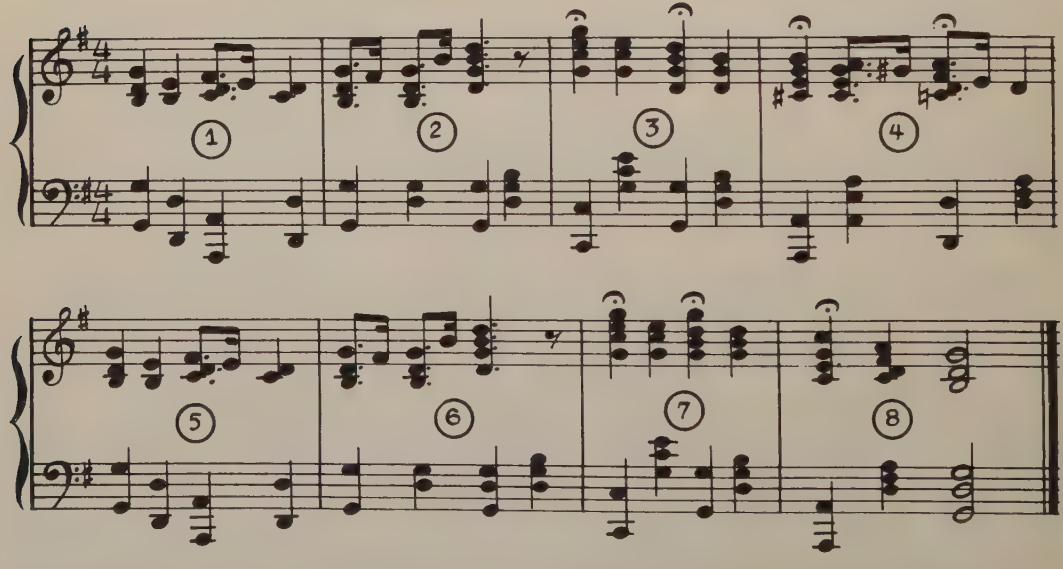
E. Gottesleben



BOUNCE

This sequence combines small, bouncing jumps with high, extended jumps. Occasionally, divide class into two groups for the jumps so that children may alternate periods of rest with phrases of jumping.

Helen N. Smith



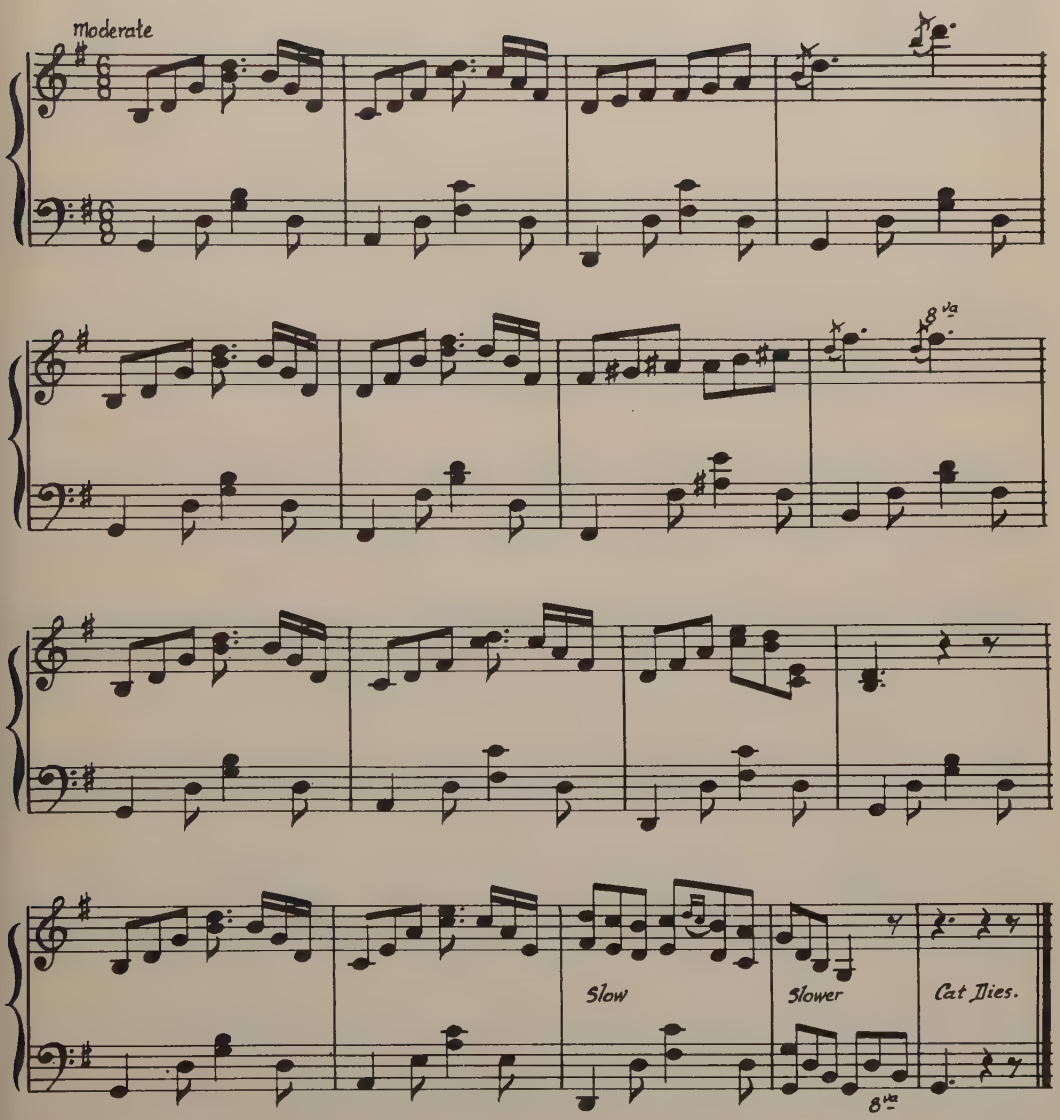
Helen N. Smith, *Natural Dance Studies* (New York: A. S. Barnes and Co., 1928), p. 14. Used by permission.

II

SWING

With feet wide apart, knees bent, and trunk bent at the hips and shoulders, swing the body from side to side. Arms hang loose and relaxed.

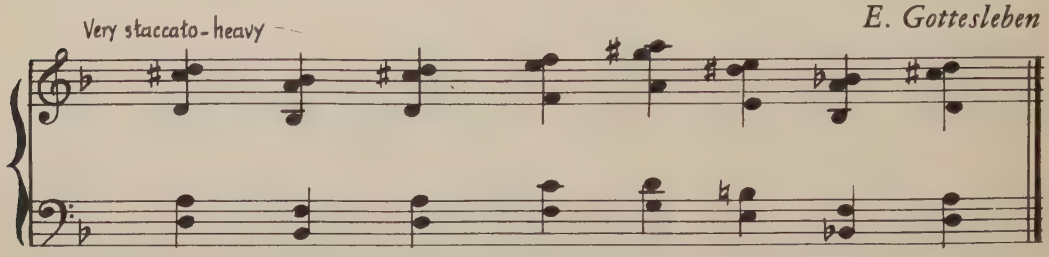
Mary Morgan Mosher



Shafer and Mosher, *Rhythms for Children*, p. 42.

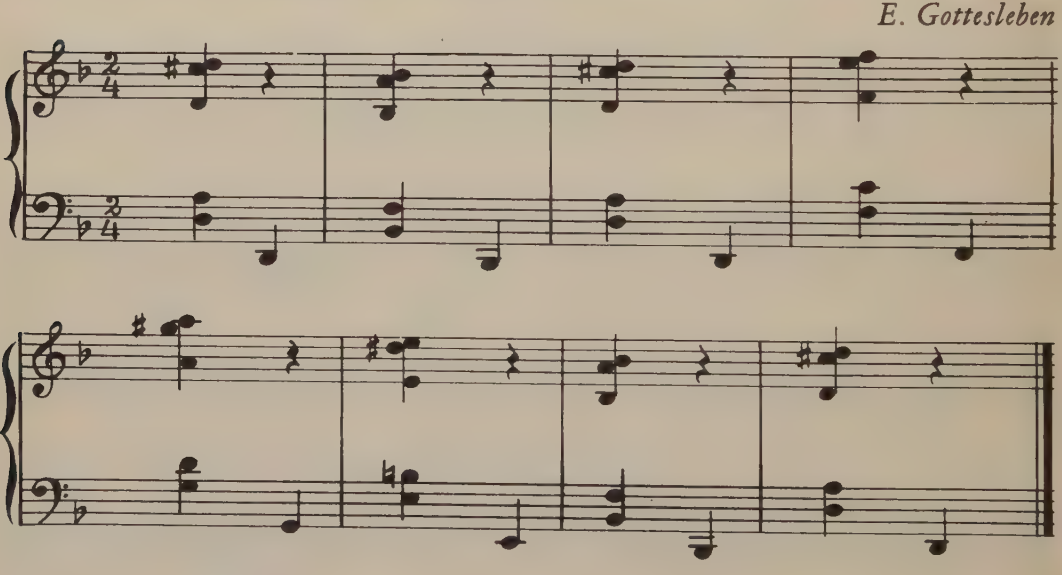
STRIKE

Children stand in one place with a firm stance and, with open hands or with clenched fists, strike or punch in the air using sharp, jabbing attacks in the movement. Encourage them to strike or punch in all directions around them and to use the entire arm in the movement with the strength coming from the shoulders and back.



HAMMER

With the feet planted in a sturdy forward and backward stride, children swing both arms well back over either shoulder, then swing them vigorously and heavily downward as in swinging a hammer or an axe with great weight. Encourage boys and girls to use the strength in the trunk by twisting strongly on the up-swing of the arms and again on the swing downward.



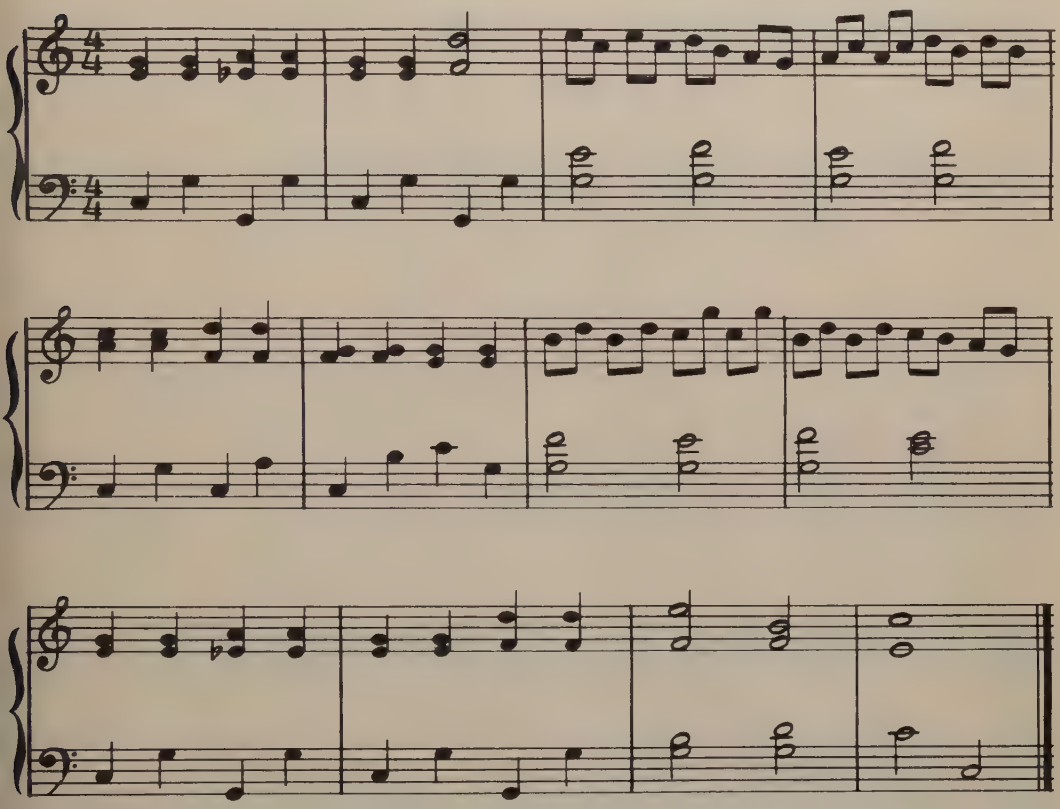
III

WALK AND RUN

The music for combining the fundamentals of walking and running is arranged to include a moderate walk, a running step twice as fast as the walk, and a slow walk in half the tempo of the moderate walk. Thus, this sequence gives children experience in movement in changing tempos. Have the pupils clap when the changes in the music come. Have them clap the notes. Ask them what movements they can do to the different parts of the music.

When pupils are skilled in combining a moderate walk, a run and a slow walk, add the element of changing direction by having the children move backward with the moderate walk and forward with the run and slow walk.

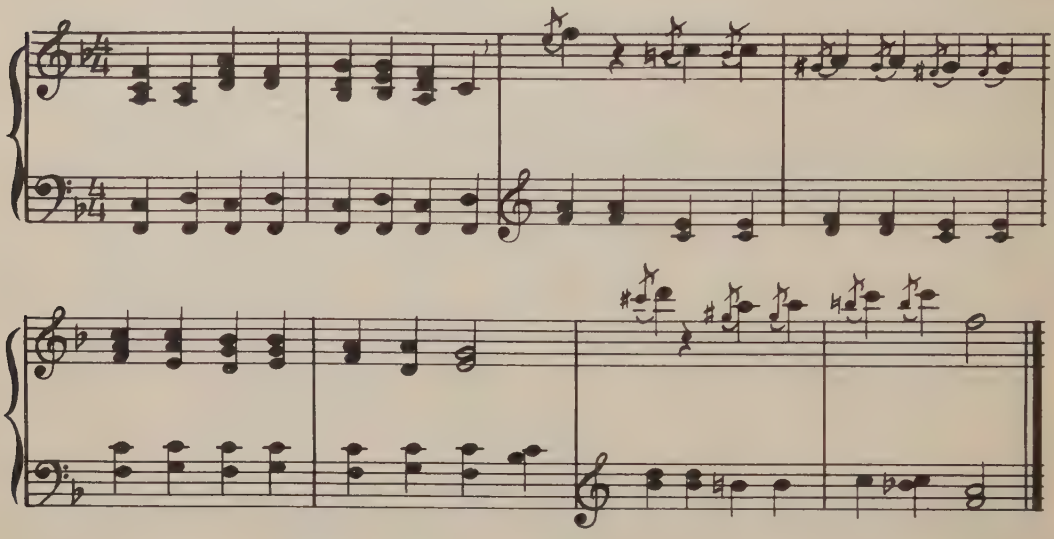
E. Gottesleben



WALK AND JUMP

Two phrases of even length combine a forward or backward walk with jumping in place.

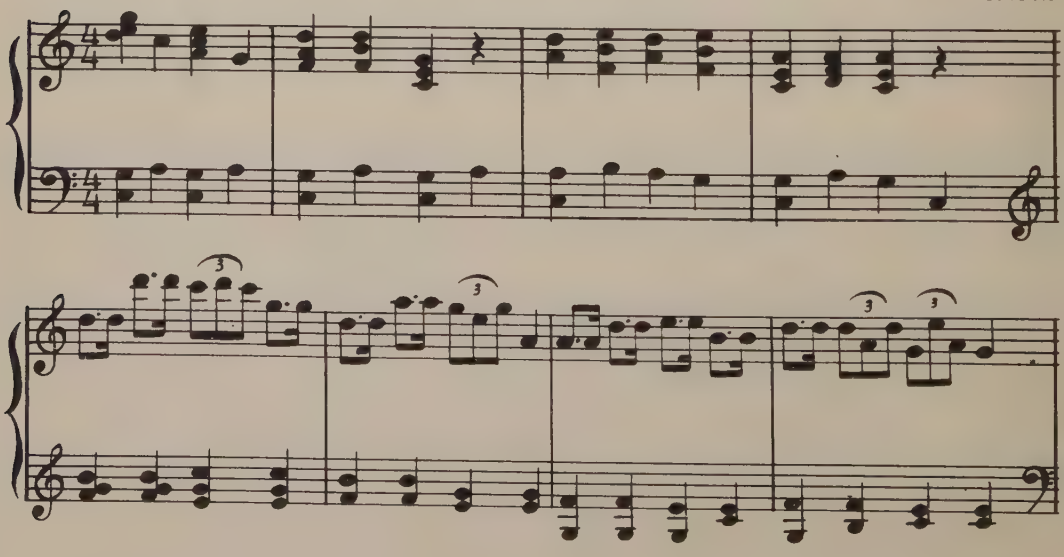
E. Gottesleben



WALK AND SKIP

In this combination of a walk and skip, children change from a fundamental movement in even rhythm to one in uneven rhythm. The second phrase of the combination is half as long as the first.

E. Gottesleben

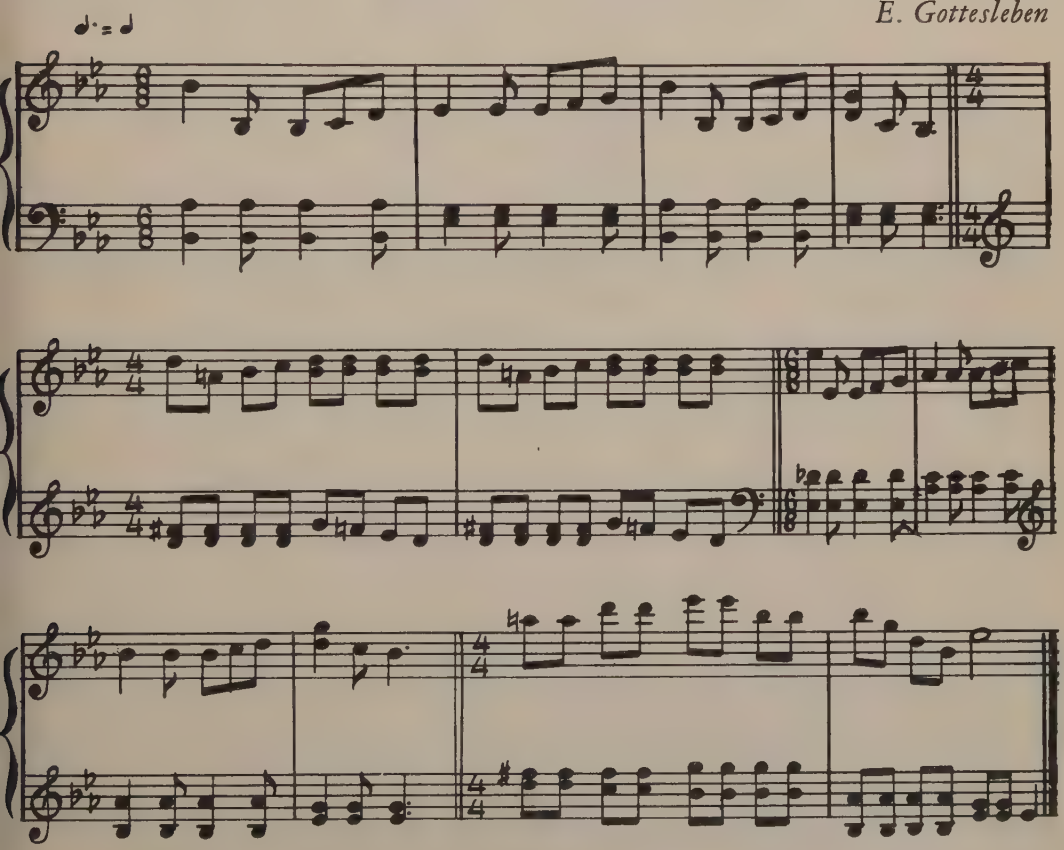


WALK AND SKIP, *continued*

SKIP AND RUN

The skip in uneven rhythm and the run in even rhythm—two fundamental movements in which the feet leave the floor—are combined in this sequence in phrases of equal length.

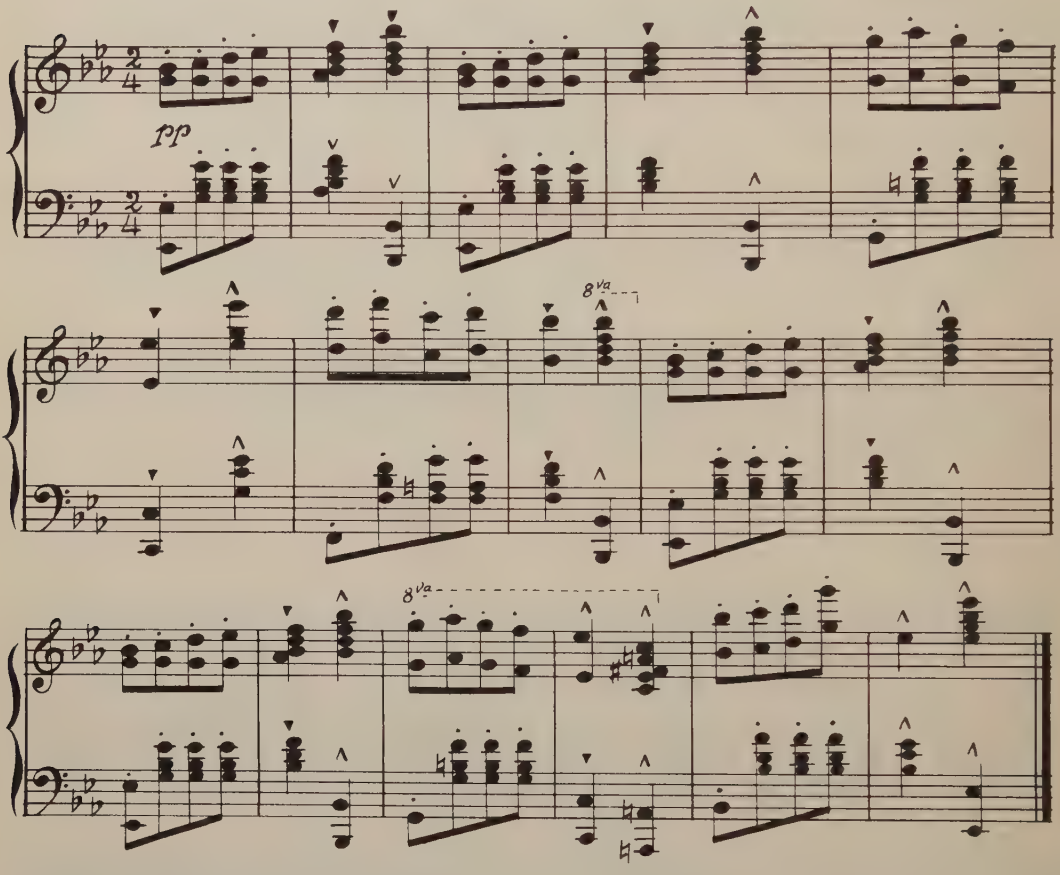
E. Gottesleben



RUN AND JUMP

In this movement sequence, the run and jump are combined so that the runs provide momentum for the jump. The last running step is a take-off for the jump to both feet. Remind children to bend knees and ankles on landing from the jump.

Mary Morgan Mosher

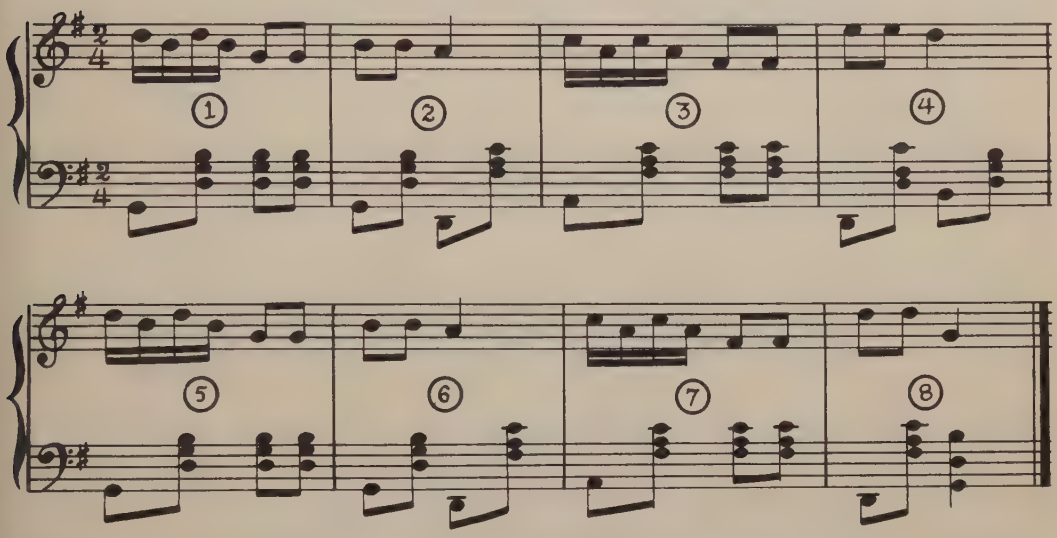


Shafer and Mosher, *Rhythms for Children*, p. 25.

SLIDE AND STEP

By combining slides in uneven rhythm with steps in even rhythm, children experience the change from one rhythm to the other. Since the sequence begins on alternate feet, it incorporates the element of changing direction quickly.

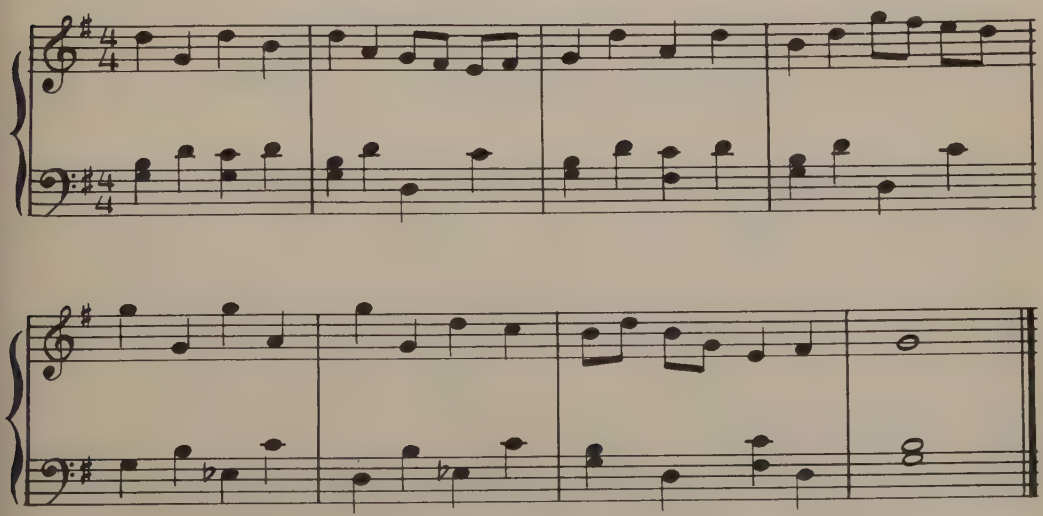
German Folk Tune
Arranged by Mabel Jenkins



STEP HOP

The step hop combines two fundamental movements—the step and the hop—into one step in even rhythm. The step hop is common in some form to folk dances of all countries.

E. Gottesleben

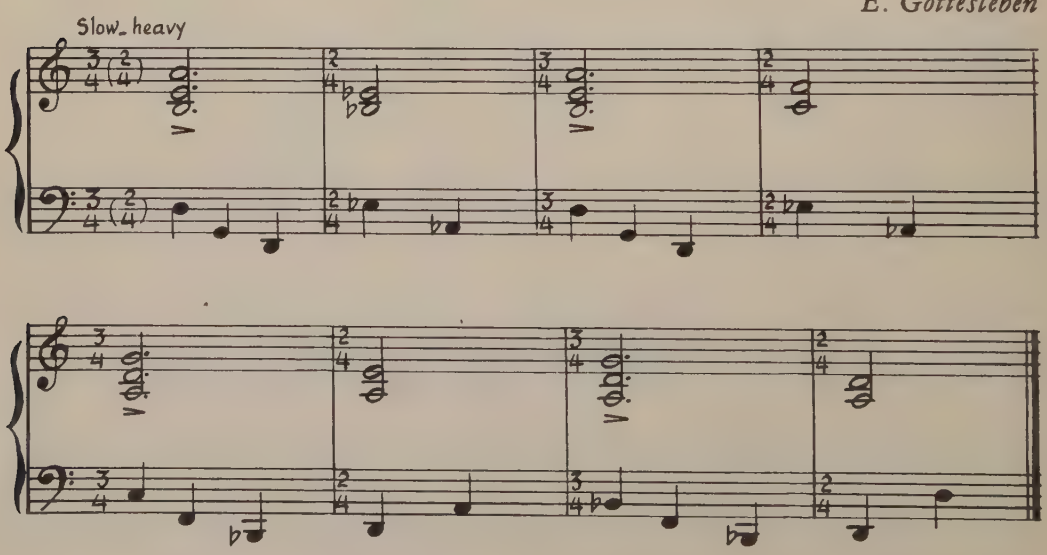


LIFT AND DROP

The lift and drop sequence gives children a feeling of stretching the spine from its base up through a full extension, then "letting go" completely in a collapse. Give boys and girls a concept of growing up out of the hips, one vertebra at a time, until the spine is stretched as far as possible. They feel the extension and relaxation more completely when they breathe with it, inhaling slowly on the extension and exhaling quickly on the collapse. An image of an automobile tire or a balloon being blown up and then suddenly punctured helps children to get the sense of the movement.

PUSH AND PULL

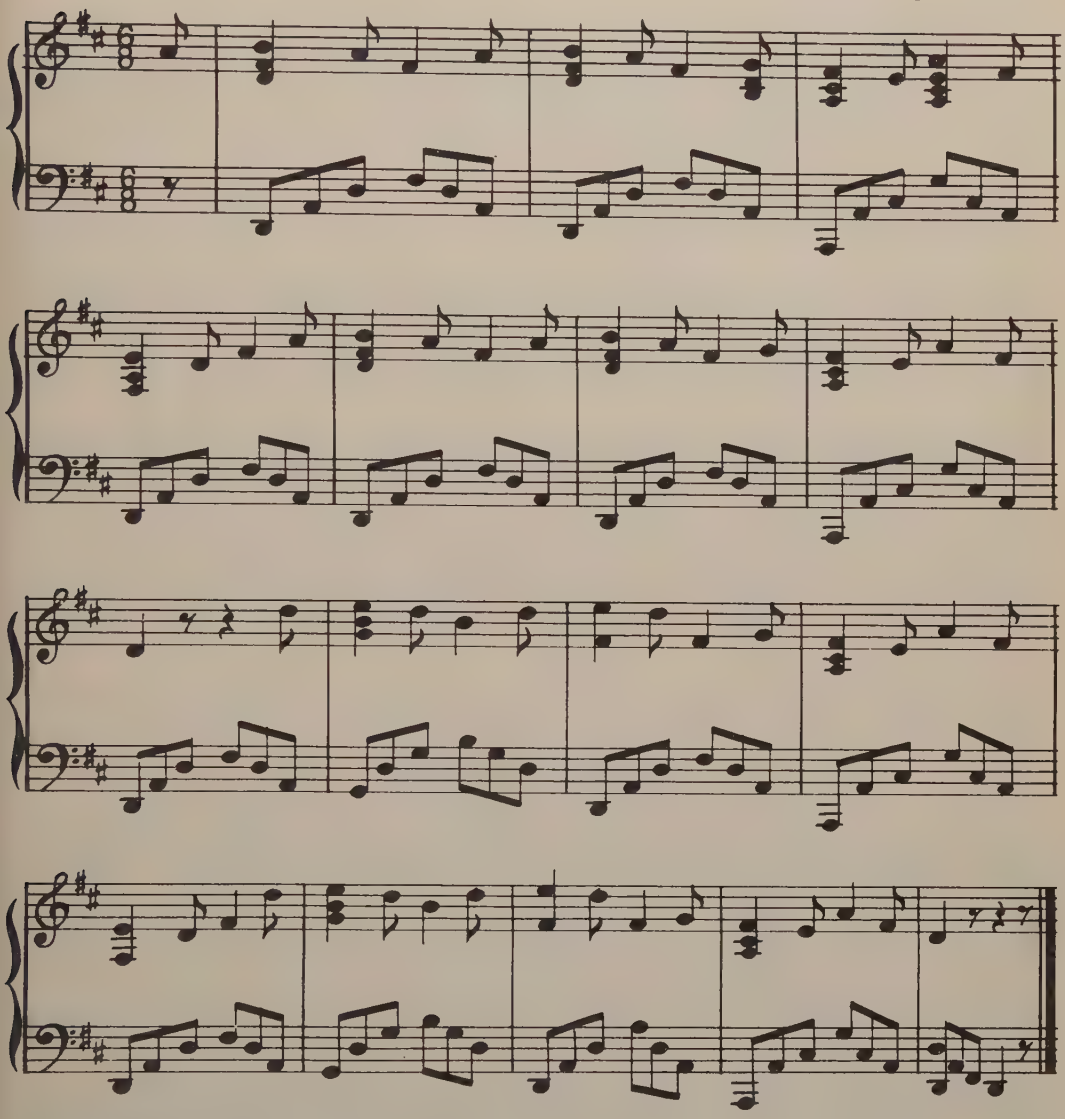
Suggest to children that they pretend they are pushing or pulling a heavy object with the whole weight of the body so that they feel resistance in the movement and get the entire body into it rather than just the arms. They need a good stance with one foot forward for this activity to serve as a strong base. As a variation, have two children face, and suggest that, without touching each other, one pull while the other pushes, changing with the chords in the music.



SWAY AND ROCK

Standing with feet wide apart, children sway from side to side; or with one foot ahead of the other, they rock from front to back. They may move about with the rocking step, turning slowly in place or progressing slightly with each step.

Mary Morgan Mosher



Shafer and Mosher, "Row, Row, Row," *Rhythms for Children*, p. 24.

Chapter Three

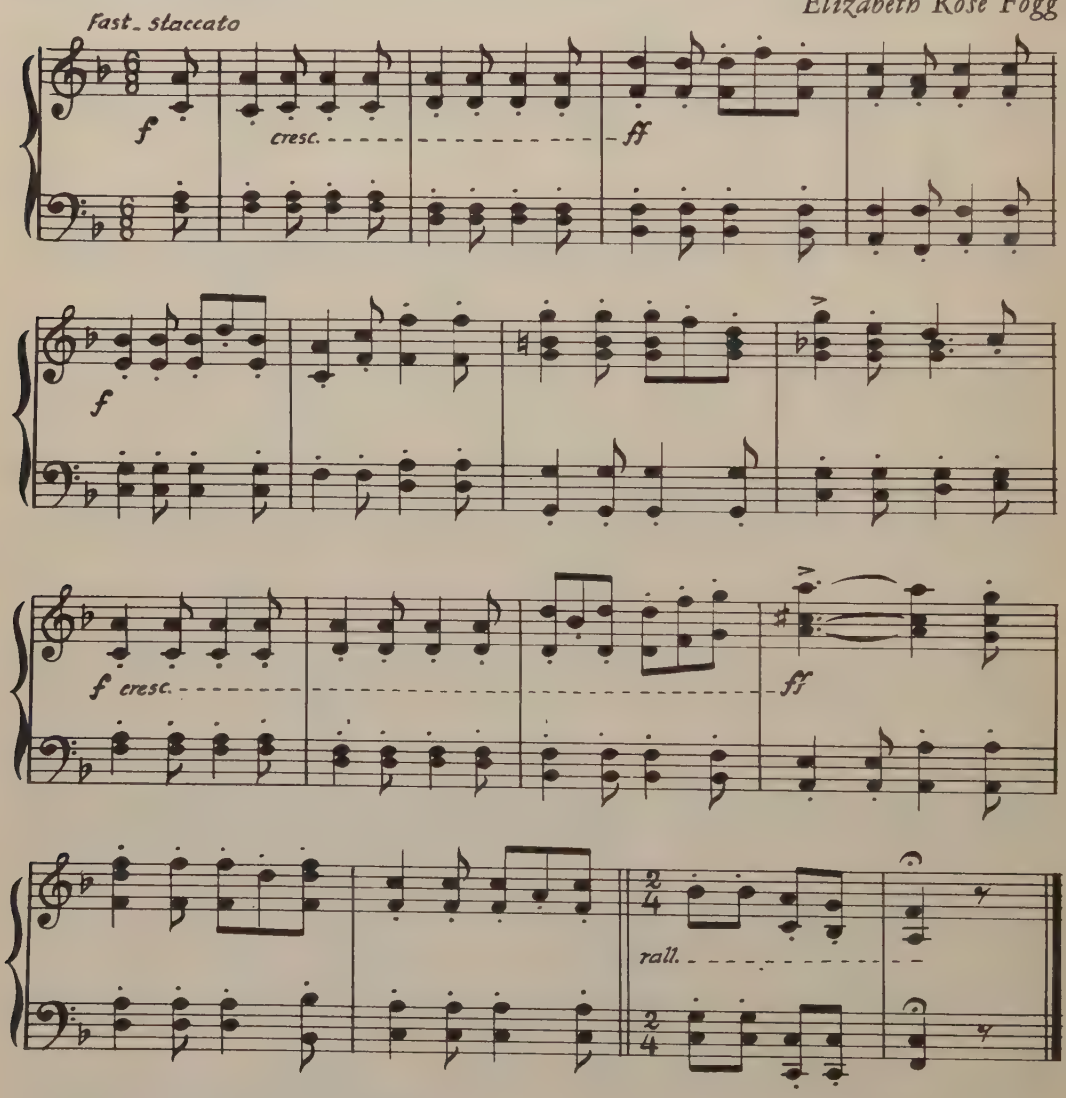
CHARACTERIZATIONS

Children find great pleasure in pretending to be animals, toys, and other animate and inanimate objects that catch their fancy. Guide and supervise the children in their characterizations, but allow them to invent their own dance patterns as their imaginations respond to the subject.

THE GALLOPING HORSES

Proud and spirited, with heads held high, the horses are off for a fine gallop. Remind boys and girls that horses cover ground rapidly when they gallop, reaching far out ahead with their forefeet. Encourage the children to keep the gallop light.

Elizabeth Rose Fogg

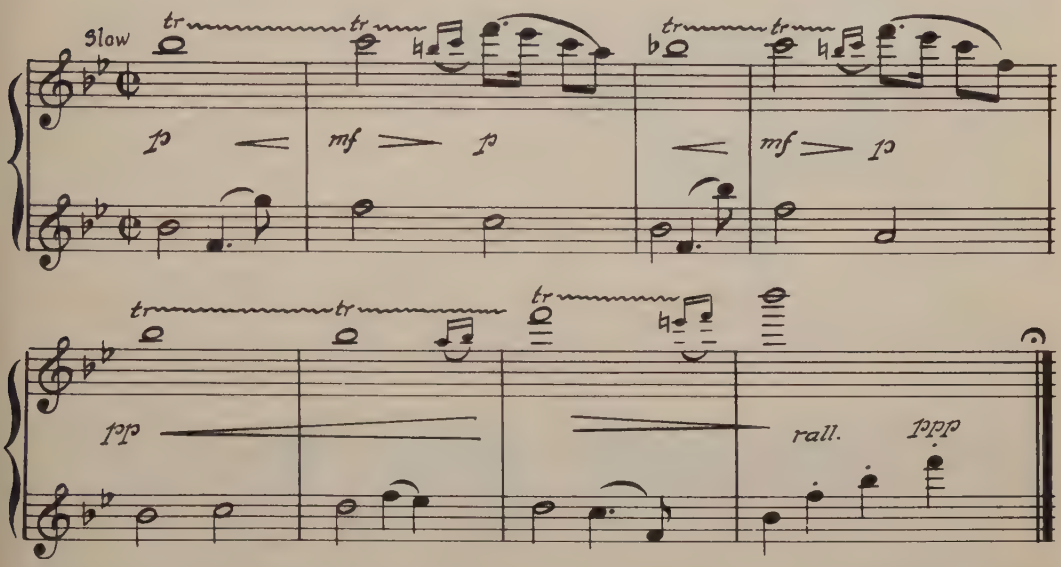


Crawford and Fogg, *The Rhythms of Childhood*, p. 77.

THE BIRDS A-FLYING

The birds fly through the air with wings outspread. Sometimes they glide; sometimes they swoop down near the earth before soaring up into the clouds. Scattered informally about the room, the children develop their own ideas of birds flying. Emphasize the lightness of birds in flight.

Elizabeth Rose Fogg



Crawford and Fogg, *The Rhythms of Childhood*, p. 69.

THE ELEPHANTS

The elephants swing down the street with slow cumbersome steps, their trunks almost sweeping the ground. In this activity, each child leans forward with back and shoulders relaxed, knees bent, arms hanging loosely in front, and walks with slow, weighty steps, swinging his body to and fro on each step as his clasped hands swing from side to side like the elephant's trunk.

Elizabeth Rose Fogg

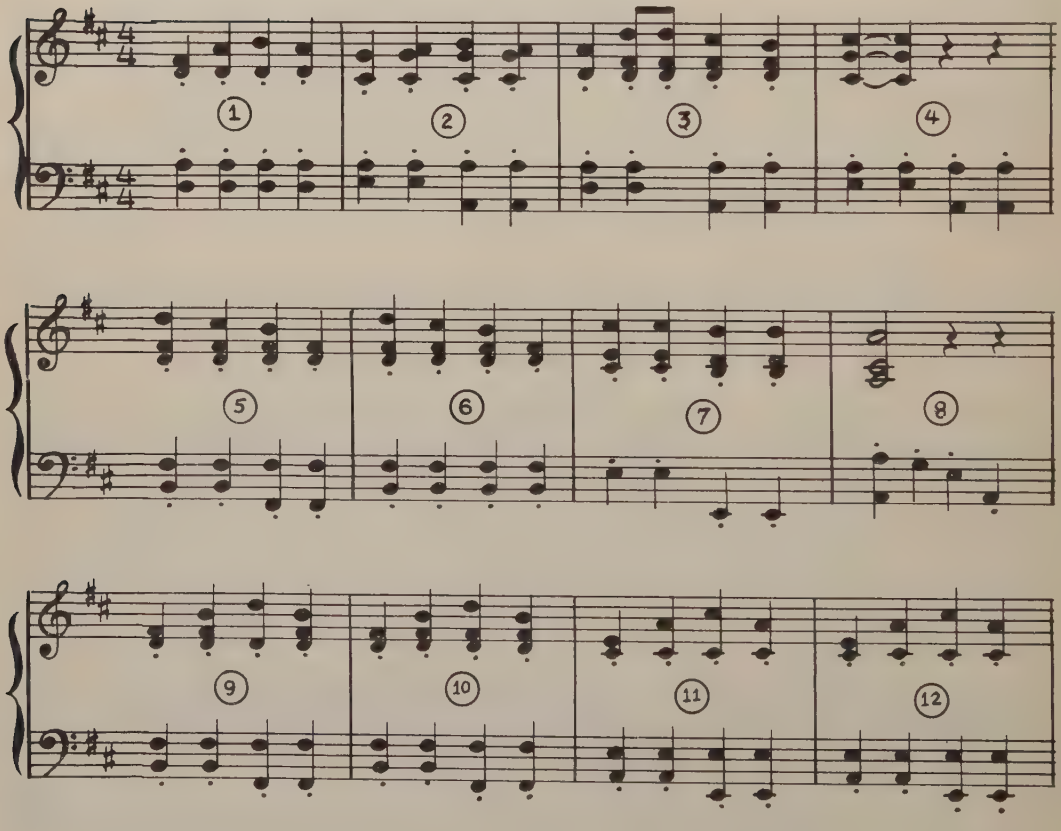
Crawford and Fogg, *The Rhythms of Childhood*, p. 81.

THE LITTLE PONY

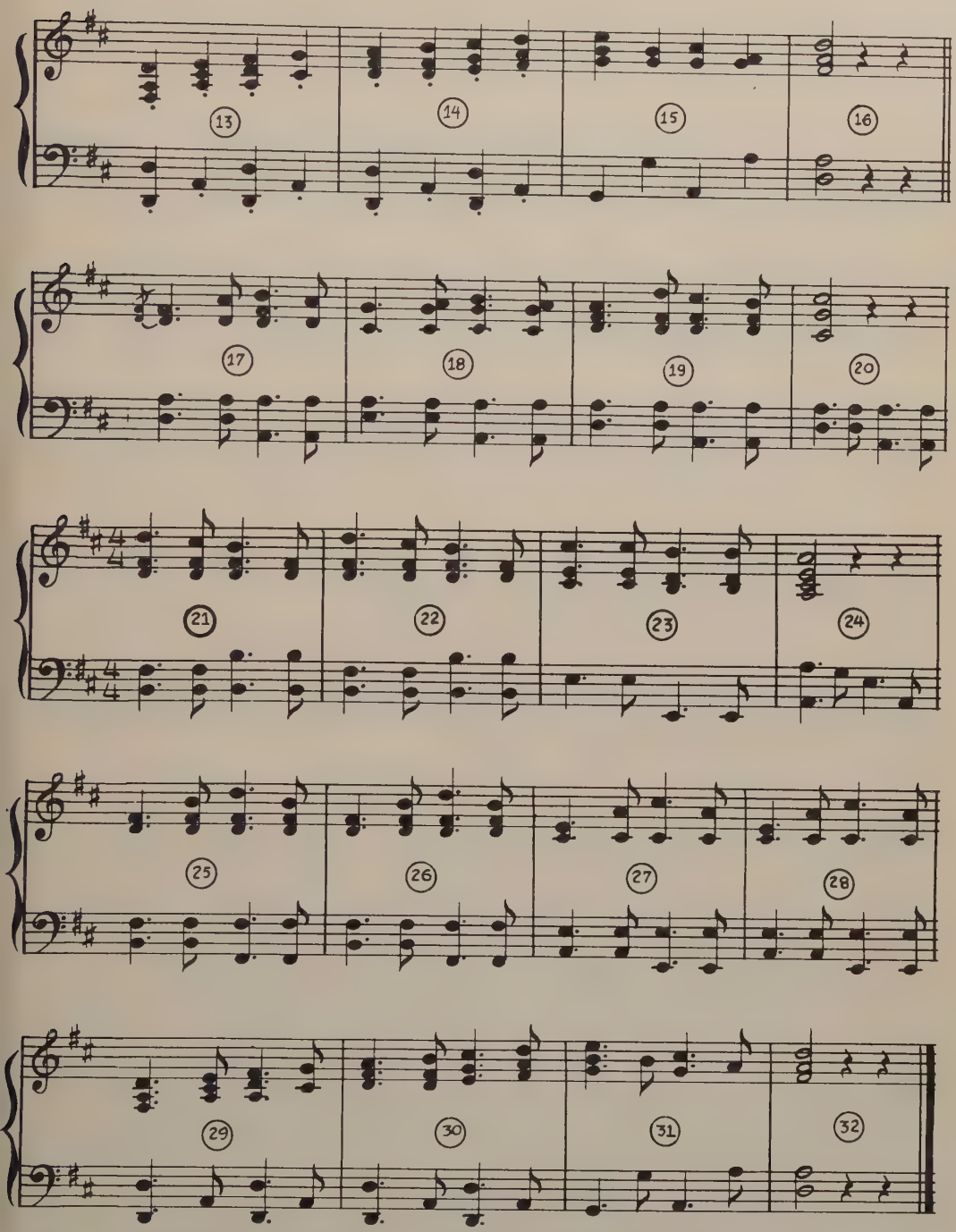
The little pony playing in the field on a summer day trots, gallops, and runs over the grass until he is tired. Then he walks quietly back to the stable to eat and rest.

This characterization is in four parts: during Meas. 1-16, played at a moderate tempo with a staccato quality, the children "trot" by lifting their knees high while dancing a light run; during Meas. 17-32, they gallop; during Meas. 1-16, played again but at a fast tempo, they run; and during Meas. 1-16 repeated once again, but at a slow, quiet tempo, they walk over to a section of the room designated as a "stable" and stand still. Establish a direction of movement around the room, either clockwise or counterclockwise, so that there are no traffic problems.

Mary Morgan Mosher



THE LITTLE PONY, *continued*

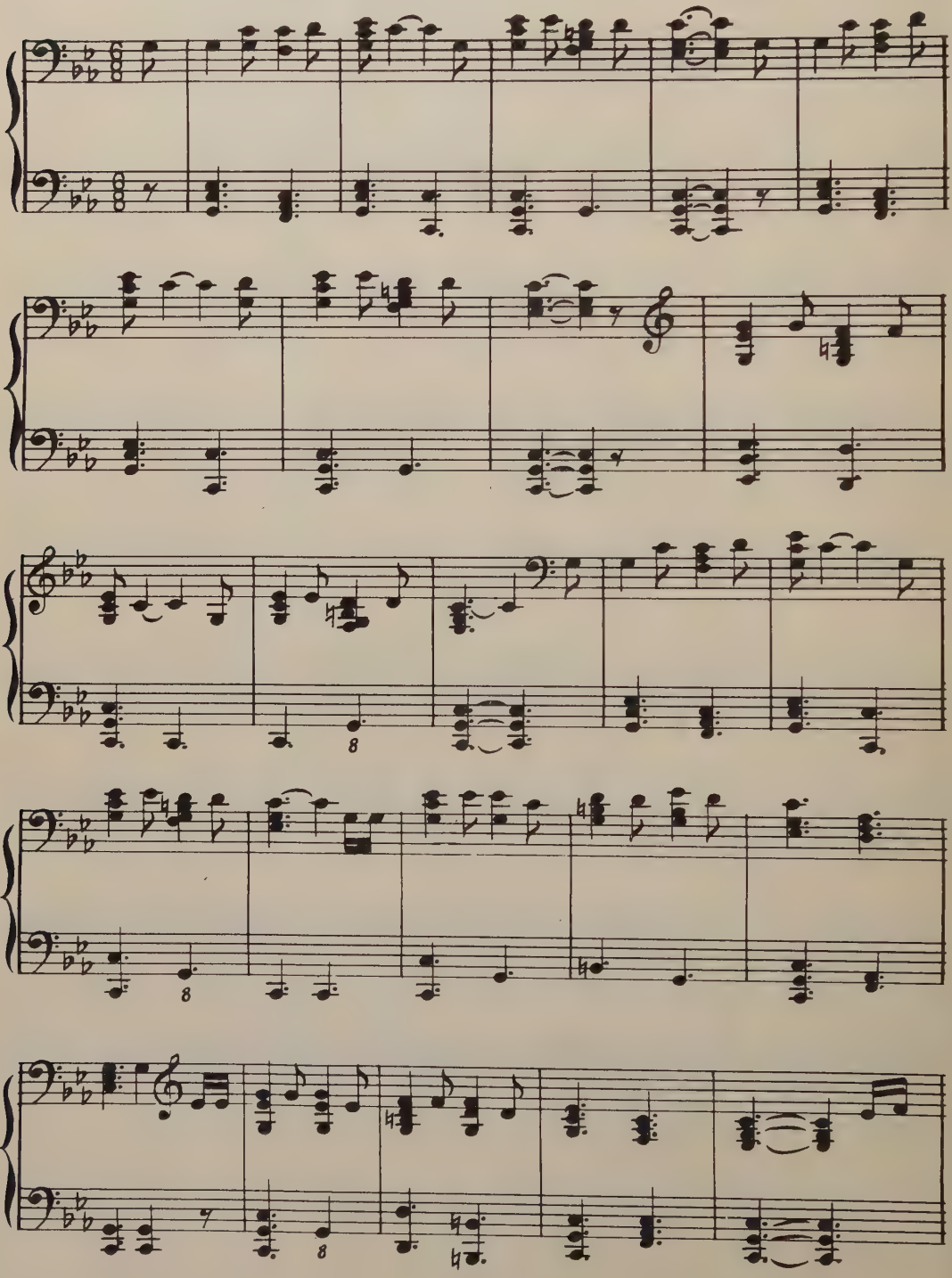


Shafer and Mosher, *Rhythms for Children*, p. 35.

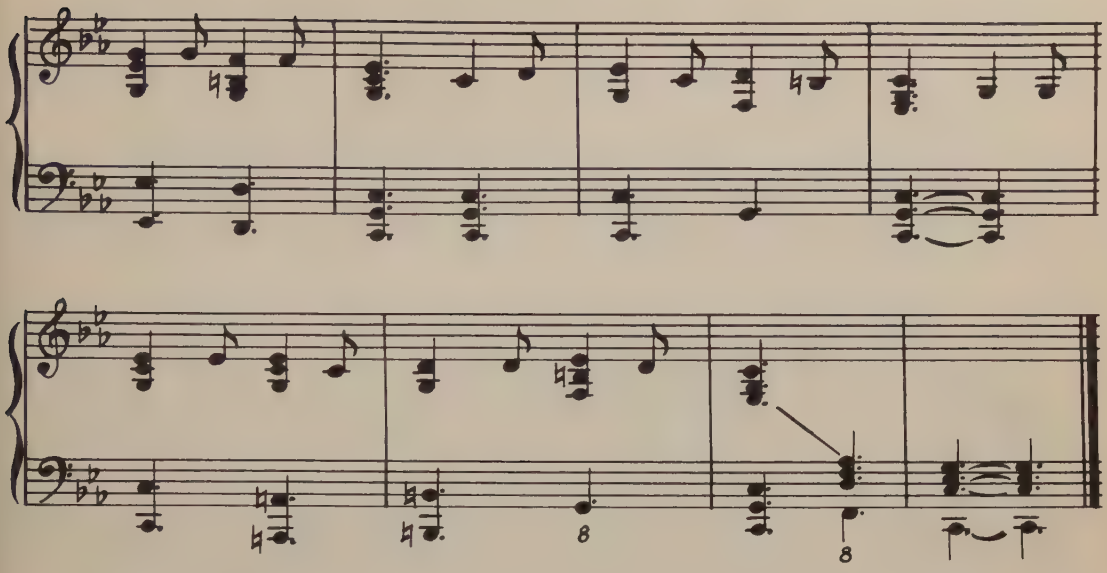
THE BEAR

Old Bruno is fat and clumsy, whether on all fours or standing on his hind legs. Encourage children to imagine that they are very big and heavy with enormous heads and paws. They lumber about on all fours and then stand up and dance or slap at the air with their heavy paws.

Russian Folk Tune



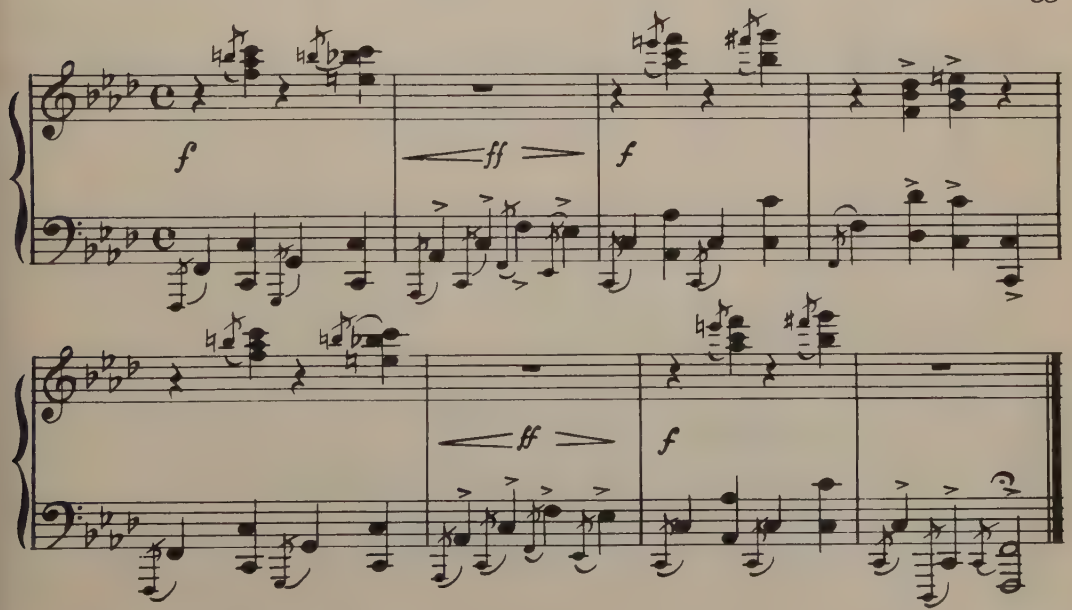
THE BEAR, *continued*



THE GIANTS

Remind children that giants are so big they can cover great distances when they walk, stepping over houses, trees, rivers, and mountains. They take very large, slow steps, lifting their feet high so as to step over the treetops.

Elizabeth Rose Fogg

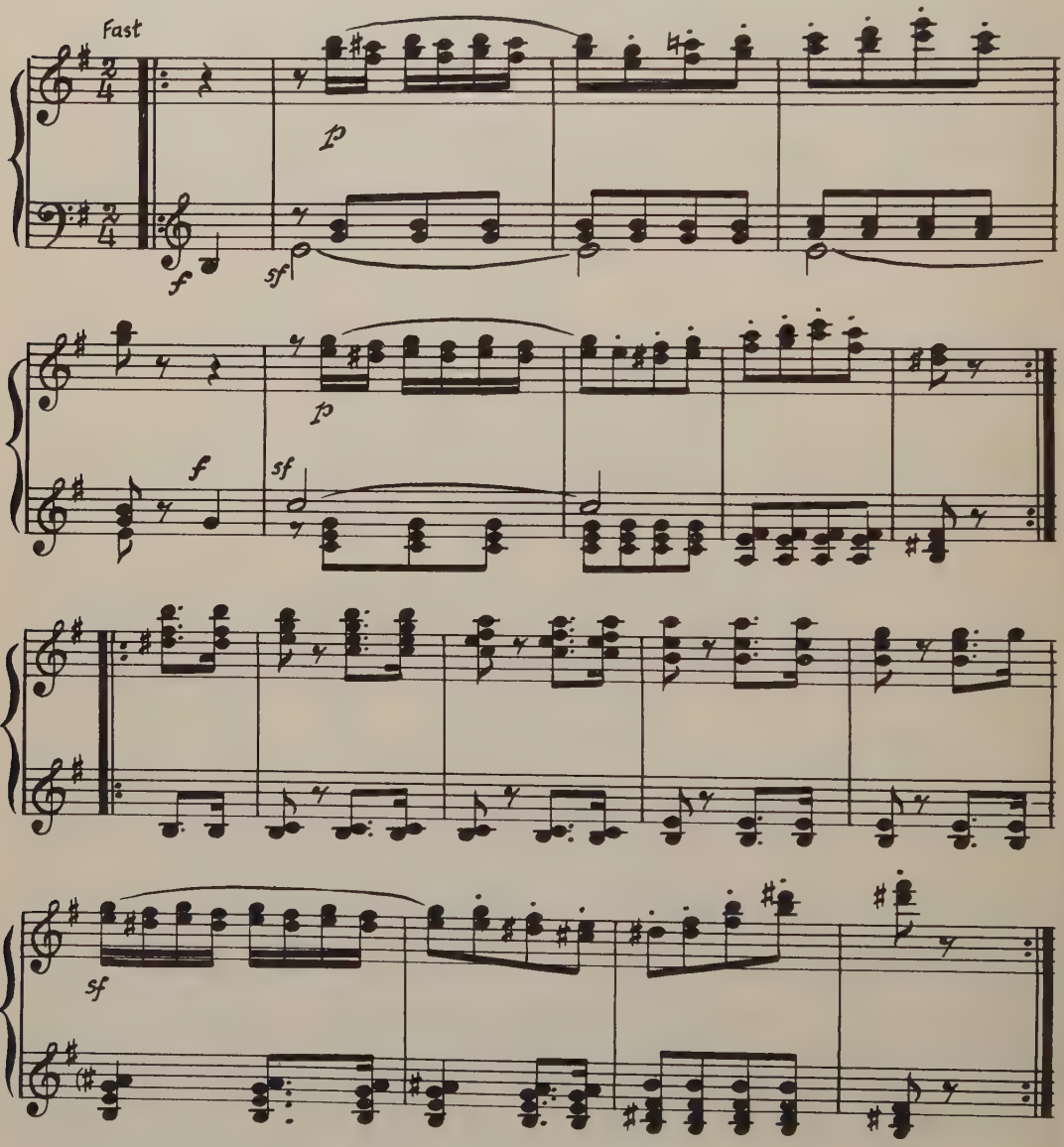


Crawford and Fogg, *The Rhythms of Childhood*, p. 71.

THE FAIRIES

The woodland fairies dance only at night in the moonlight. They steal out from under blades of grass, running lightly and cautiously for fear of meeting mortals. They whirl and run and dance until the first cock's crow sends them back to their hiding places. Suggest that the children spread out over the floor so that each has a small dancing area for himself. Remind them that fairies do not bump into each other as they turn, run, and whirl lightly over the grass. During the last two measures of the music, all scurry back to their hiding places.

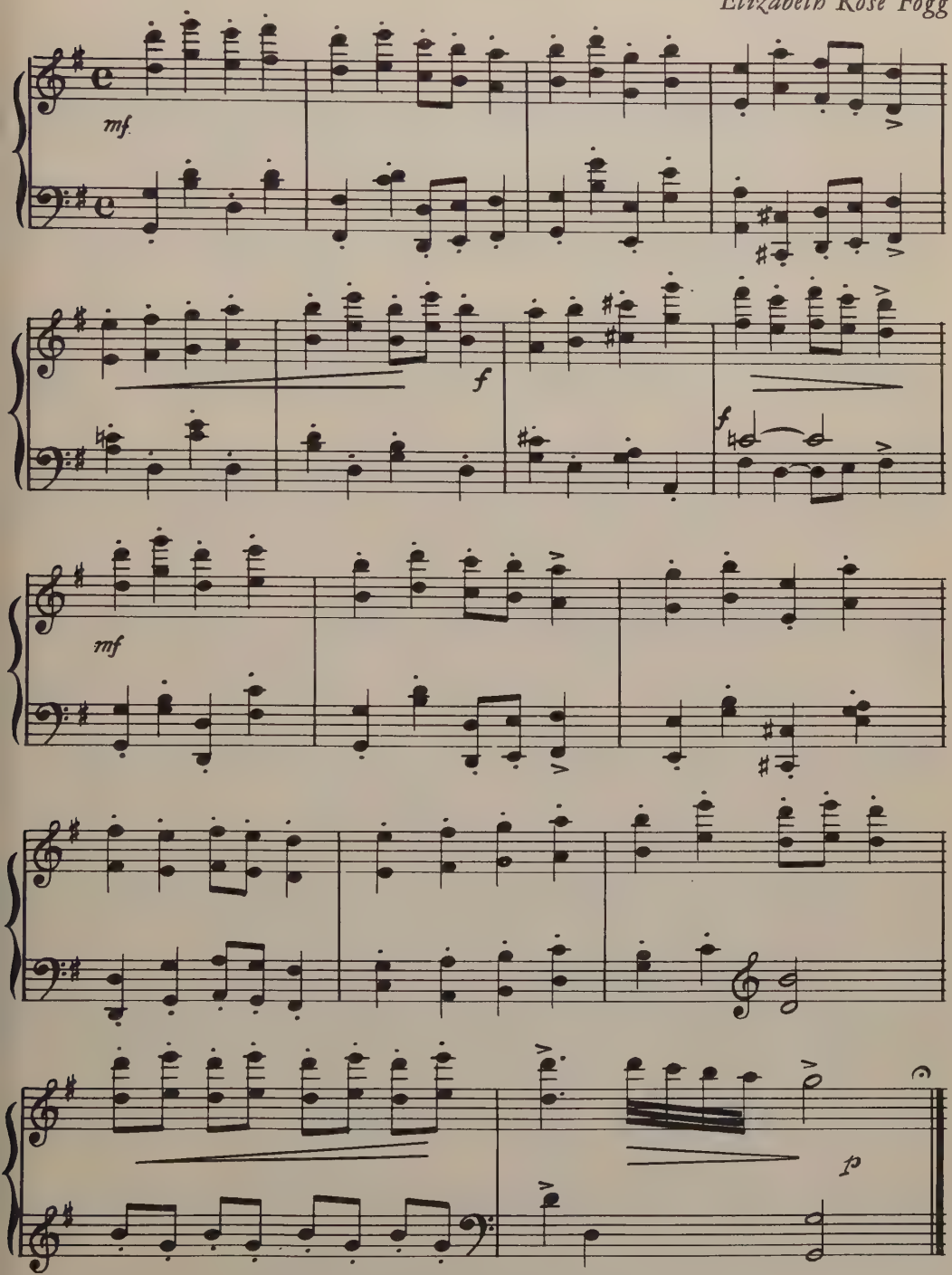
Mendelssohn Op. 61



THE MECHANICAL DOLL

The doll moves jerkily with stiff arms and legs. As the spring unwinds, her movements get slower and slower until she finally falls over on the floor.

Elizabeth Rose Fogg

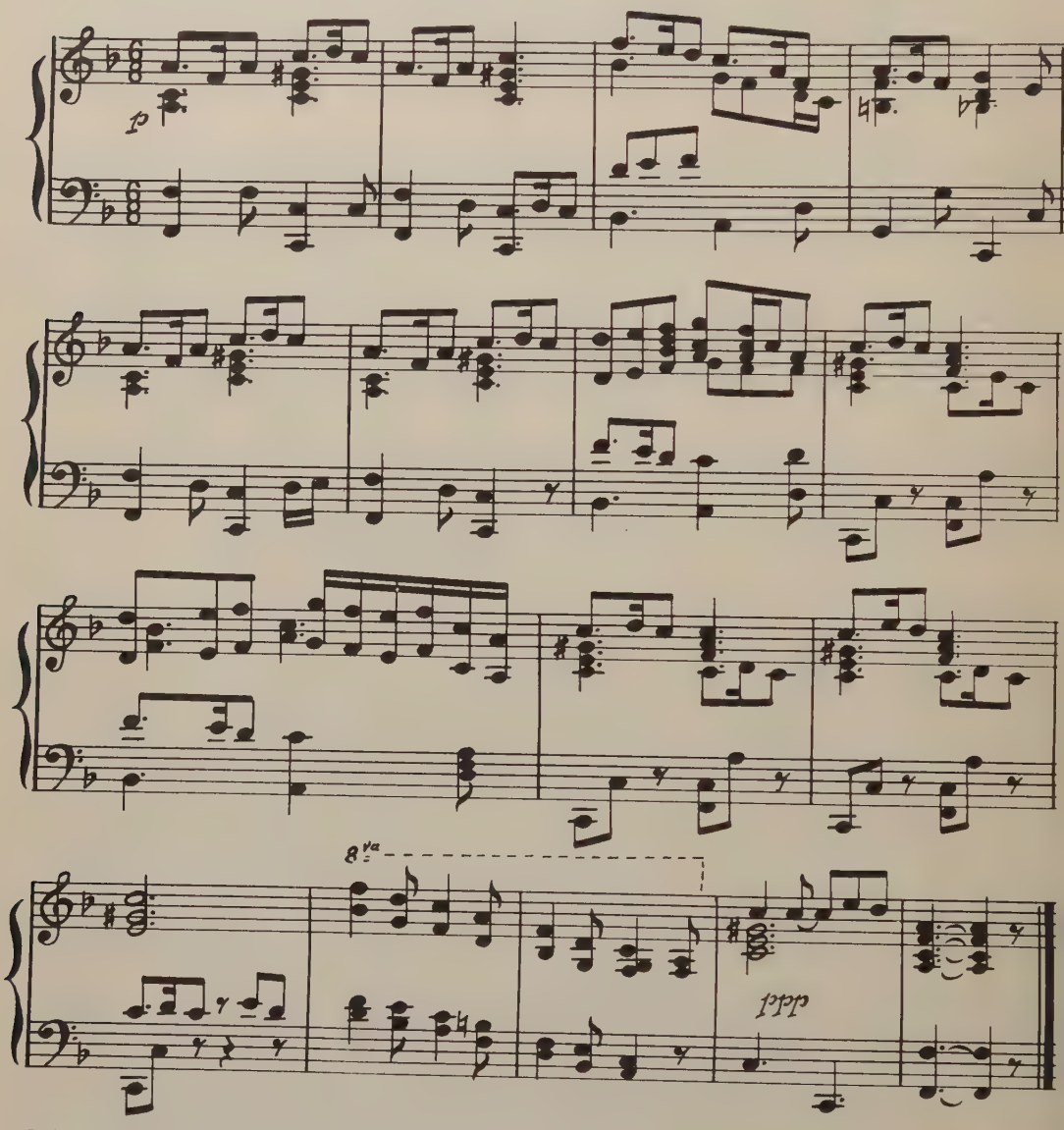


Crawford and Fogg, "Dolly Goes A-Walking," *The Rhythms of Childhood*, p. 51.

THE LULLABY

Dolly loves to be placed gently in her cradle and quietly rocked to sleep. The children may develop their own ideas of rocking dolly to sleep, using any rocking movement. Encourage them to try different levels—sitting, kneeling, or standing—for rocking the cradle.

Helen N. Smith

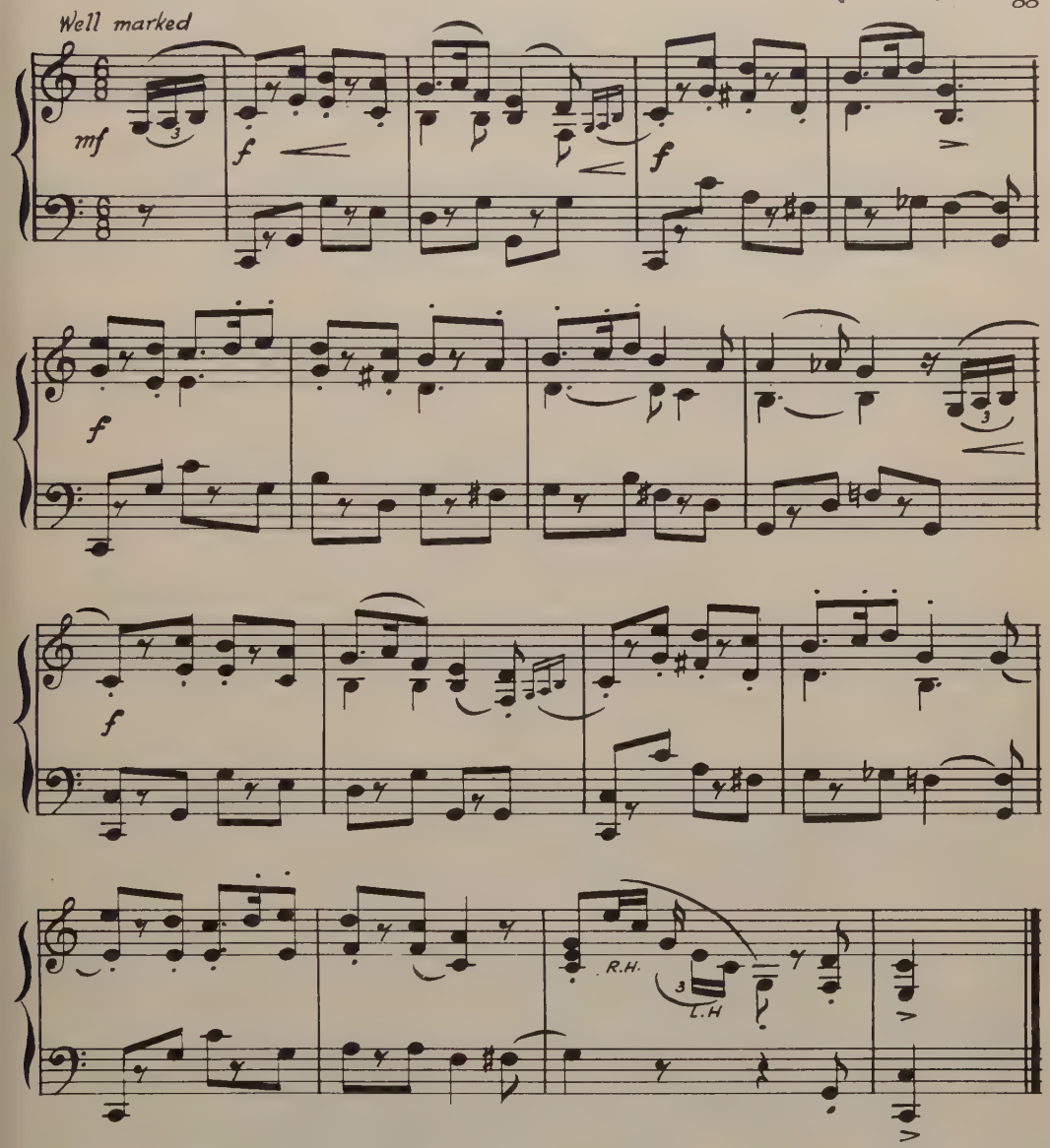


Smith, *Natural Dance Studies*, p. 22.

THE JACK-IN-THE-BOX

The jack-in-the-box jumps high into the air, then gradually sinks back into his box. The children crouch down on the floor, then suddenly jump straight up into the air like a coiled spring released. They may shake their arms and head to suggest the vibration of the spring after it is released, then slowly fold up into little knots.

Elizabeth Rose Fogg

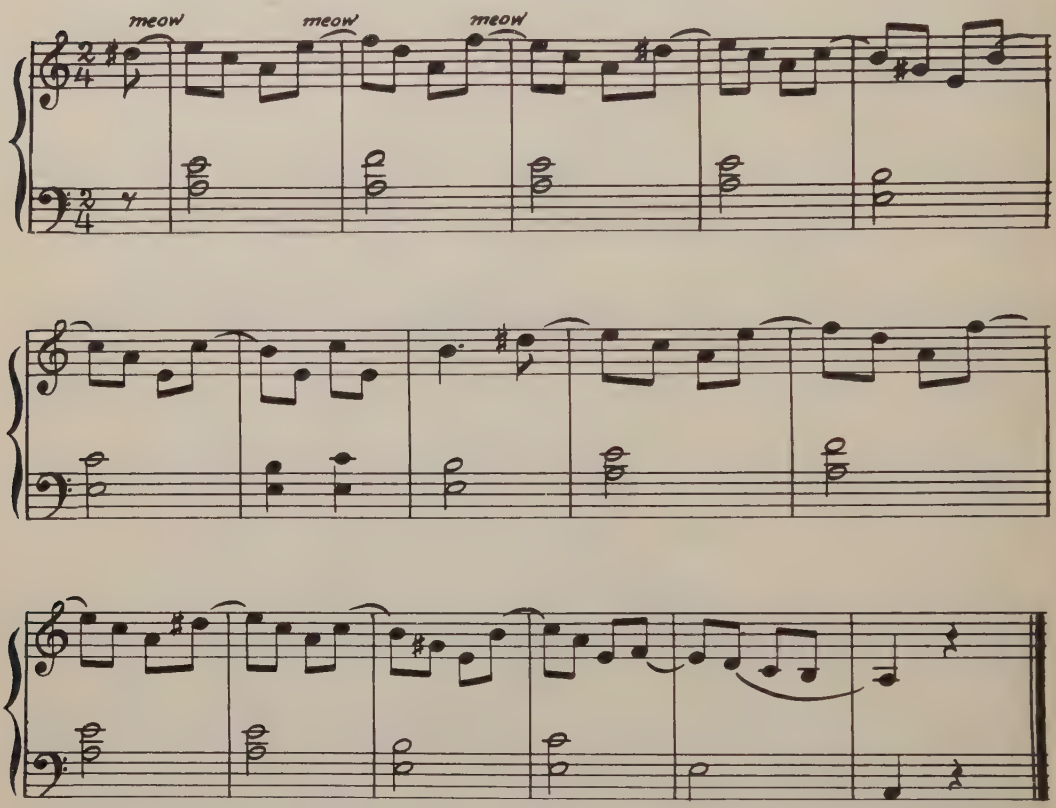


Crawford and Fogg, *The Rhythms of Childhood*, p. 55.

THE BLACK CAT

On Halloween, the black cats prowl with ghosts and witches! They walk silently, creeping behind doors and around corners. Whenever they see someone passing by, they arch their backs very high and hiss. The children move about stealthily on hands and feet, "meowing" occasionally, and rounding their backs very high the way a cat does.

Mary Morgan Mosher



Shafer and Mosher, *Rhythms for Children*, p. 46.

THE DUCKS

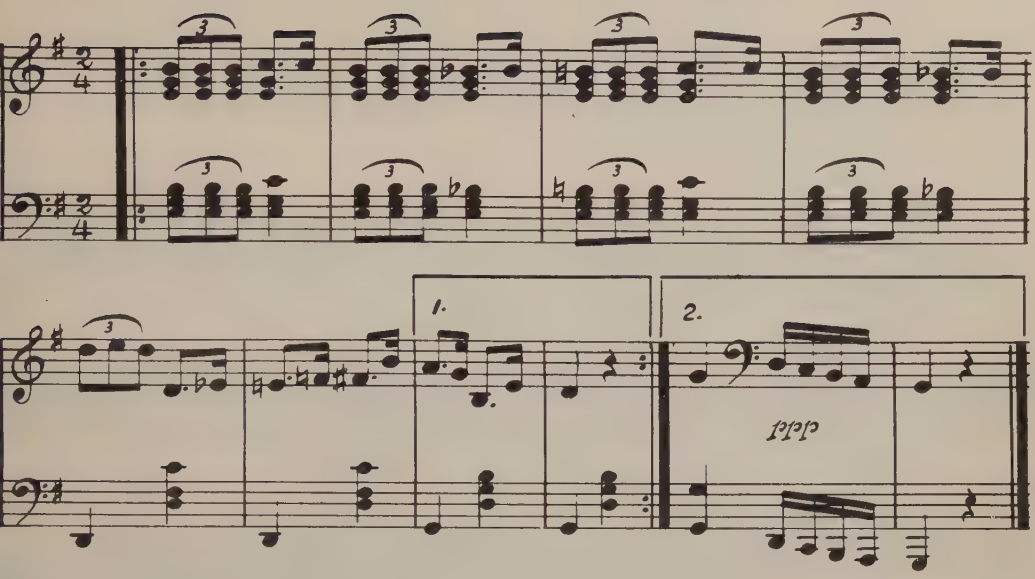
Some little ducks a walk did take
Down the yard and past the gate
Into the pond as you shall learn
And out they pulled a worm.

Quackity, quack, quack, quack,
quack, quack,
Quackity, quack, quack, quack,
quack, quack,
Into the water down they go.
Just so!

Spread out over the floor so that each has his own space, the children use their own ideas to dramatize the duck's trip to the pond. The predominating quality in this music is a rolling, heavy mood which suggests waddling. The children probably will choose for the basic movement a low squat with their arms folded like short wings to be flapped as they walk.

THE DUCKS

Mary Morgan Mosher

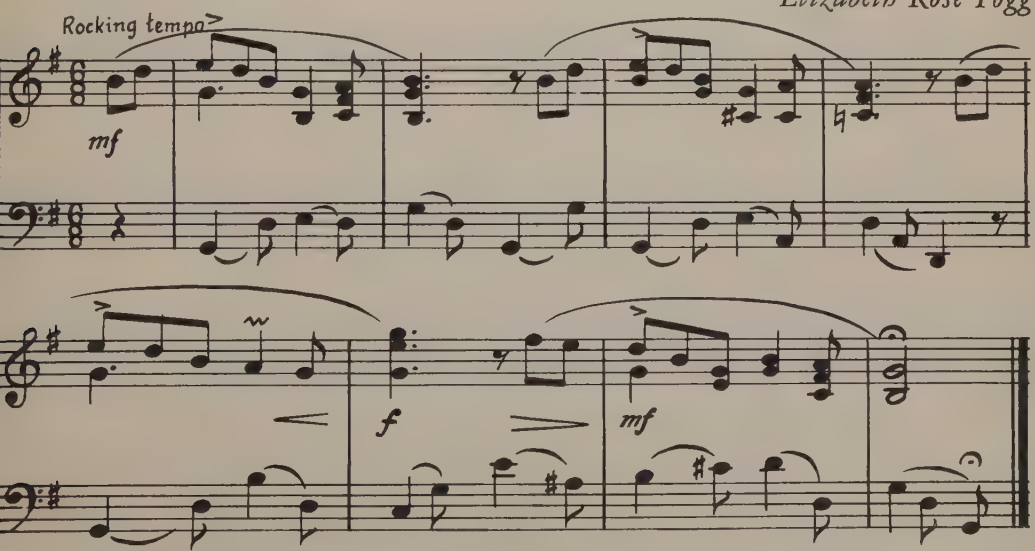


Shafer and Mosher, *Rhythms for Children*, p. 16.

THE ROCKING HORSE

On Christmas morning, the first thing children see under the tree is the apple-gray rocking horse, shiny and new, with his fine mane and tail. They mp on and rock away. With one foot forward and one foot back, children hift weight from one foot to the other in a forward-and-backward rocking otion.

Elizabeth Rose Fogg

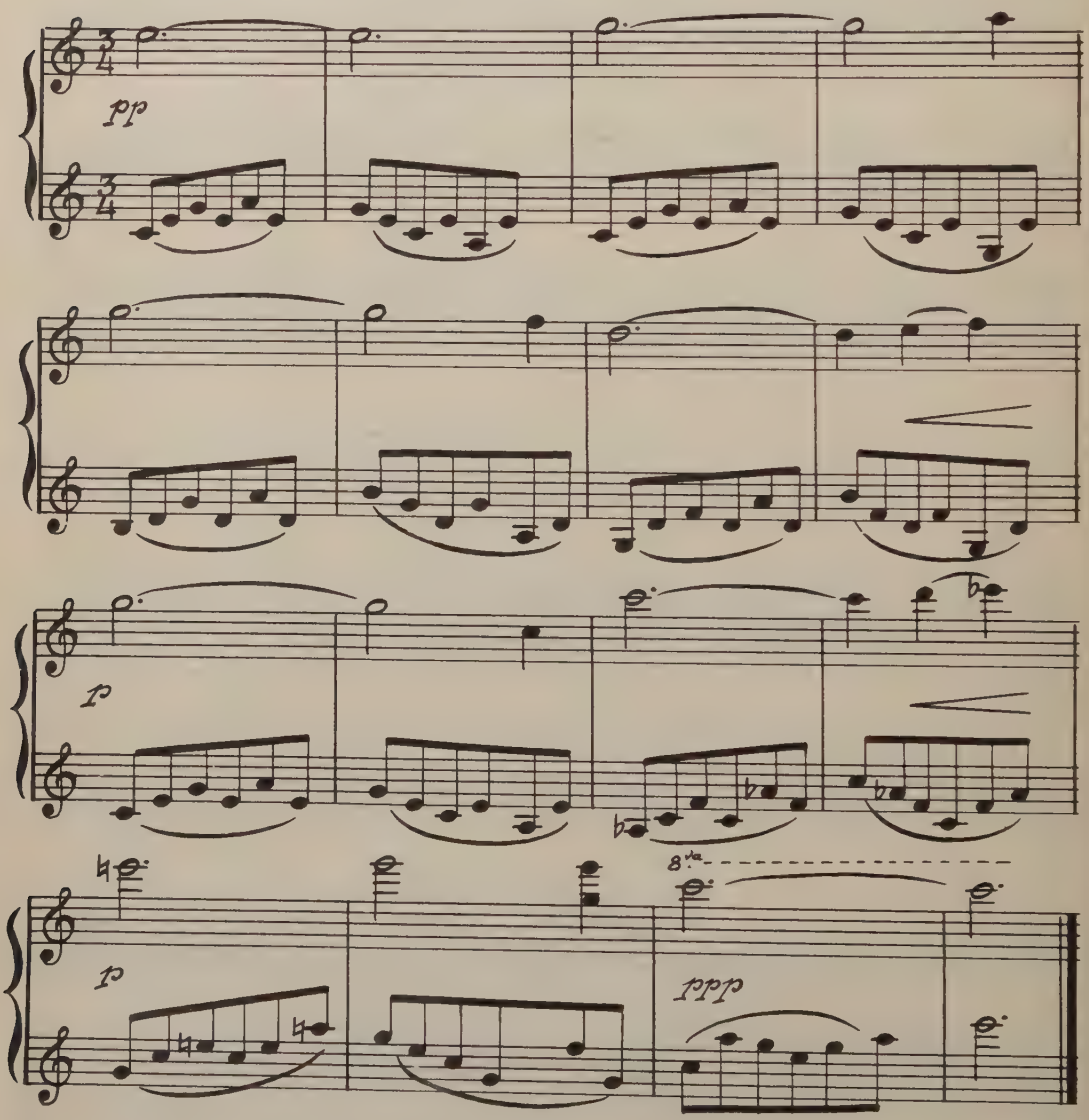


Crawford and Fogg, *The Rhythms of Childhood*, p. 45.

FLOATING LIKE A FEATHER

The light little feather floats smoothly in the breeze, resting now and then on the ground, but only for a moment as the breeze carries it on and away. Children run lightly, perhaps with arms lifted out to the side to suggest floating over the ground. They stop occasionally for a moment, then move along with a fresh impulse, turning and changing directions to suggest the caprice of a light breeze.

Elizabeth Rose Fogg

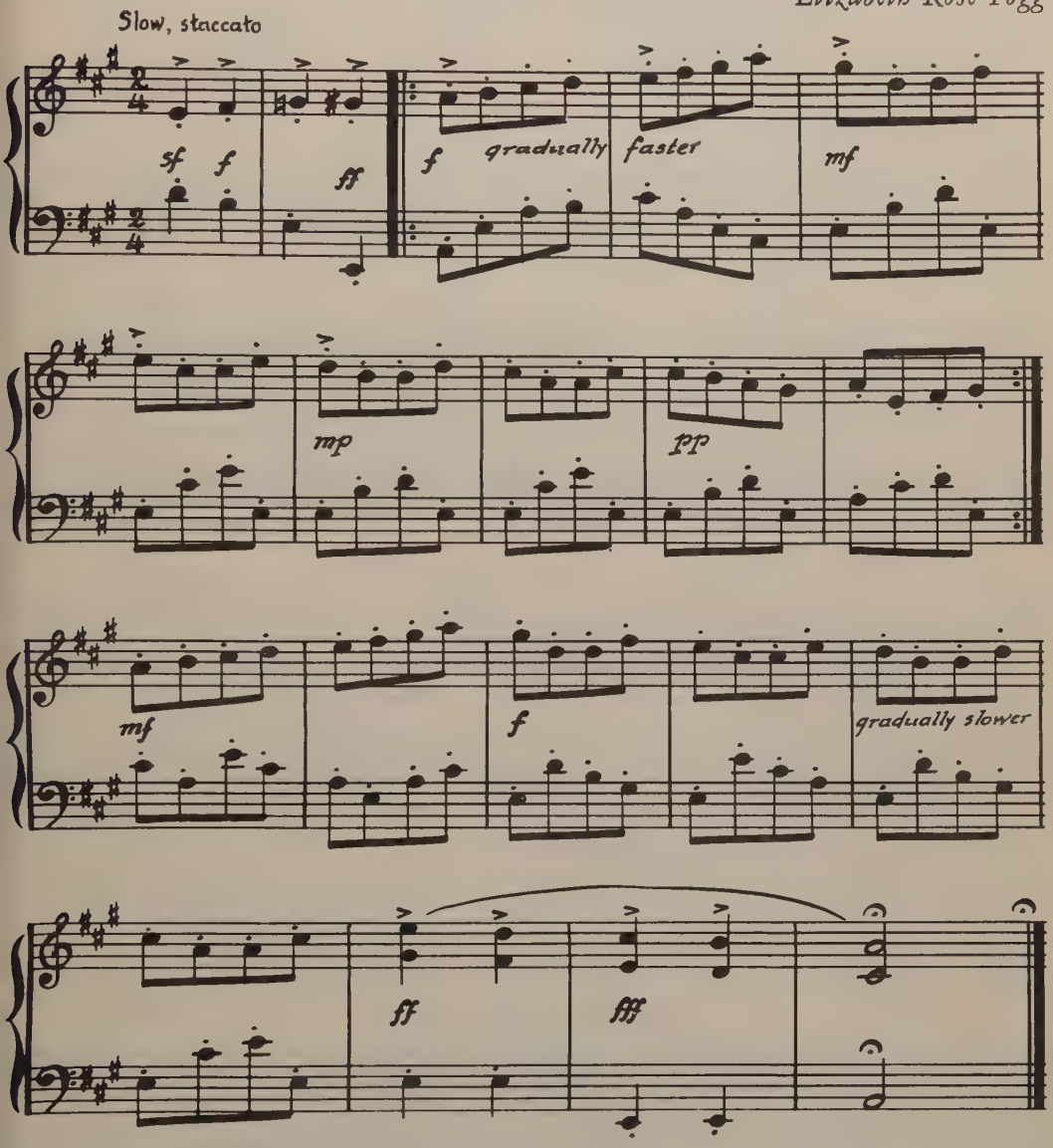


Crawford and Fogg, *The Rhythms of Childhood*, p. 63.

THE TRAIN

The train starts slowly and gradually moves faster and faster before chugging to a stop in the station. This represents another activity emphasizing tempo. It is better for each child to work alone with this first, developing his own idea of the progress of the train, before joining with other children to form a train of "cars" which move together led by an "engine."

Elizabeth Rose Fogg



Crawford and Fogg, *The Rhythms of Childhood*, p. 61.

THE WIND

The strong November wind blows, shaking the branches of the trees and swirling the leaves on the ground. Its sharp, cool gusts make children feel like running and whirling. The children run and turn as they wish, responding to the dynamic and rhythmic patterns in the music. They may wish to begin lying on the floor and gradually build their movements up to running and turning before dropping back down onto the floor as the music dies in intensity. Encourage them to sense the phrases or new impulses in the music which are characteristic of the uneven gusts of strong wind.

Elizabeth Rose Fogg

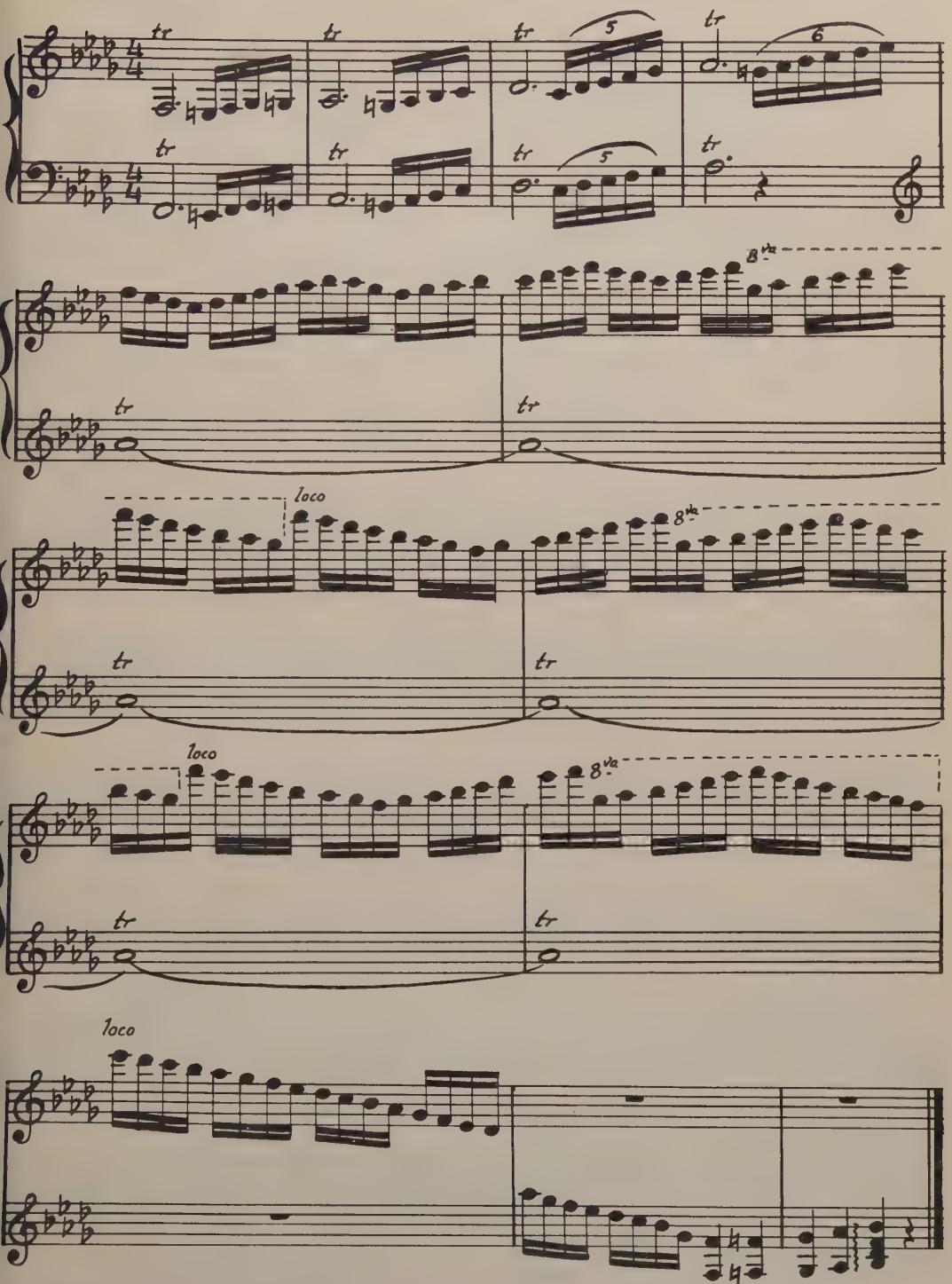
Crawford and Fogg, *The Rhythms of Childhood*, p. 75.

THE AIRPLANE

The airplane taxis along the runway, moving faster and faster, until suddenly it takes off from the ground to soar into the sky. As the end of the flight approaches, it circles the field and lands. This activity provides experience in tempo and dynamics. The music begins slowly and gradually increases in tempo and force to a level which is sustained for a time before decreasing to the finish. Boys and girls suggest the movement of airplanes as they wish, following the qualities established in the music.

THE AIRPLANE

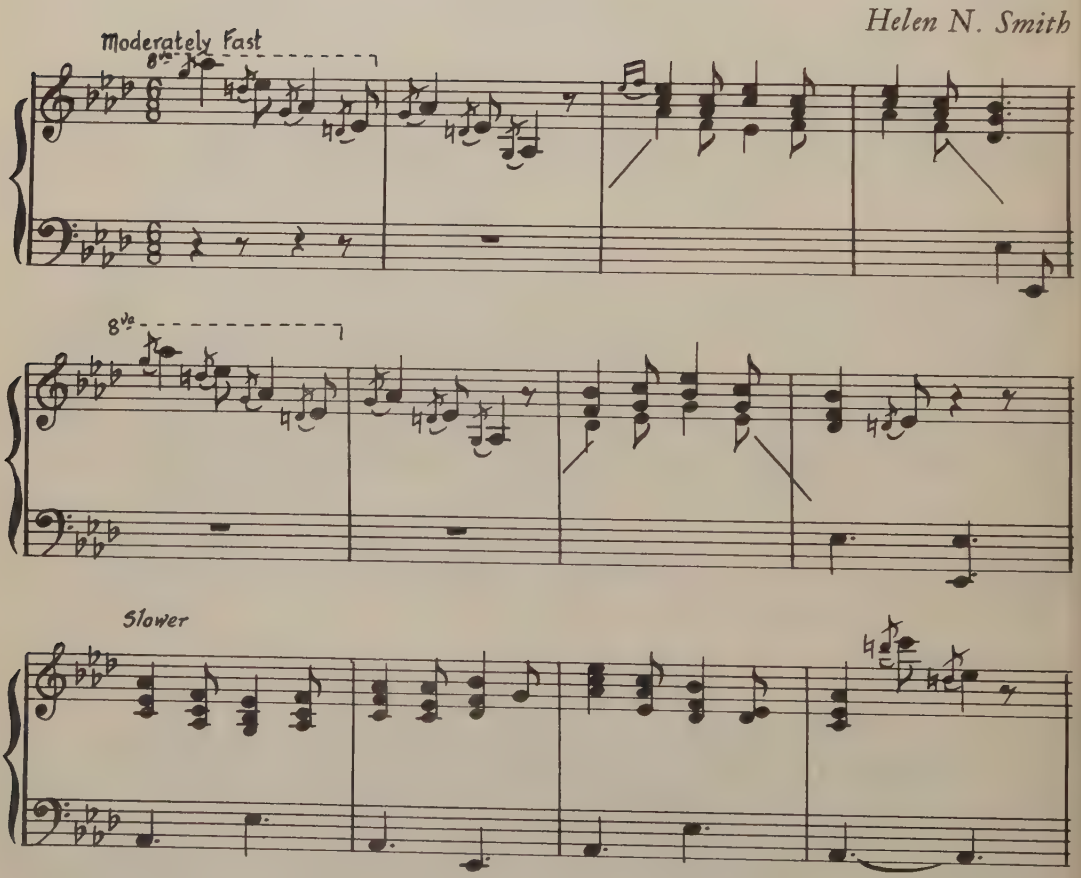
Mary Morgan Mosher



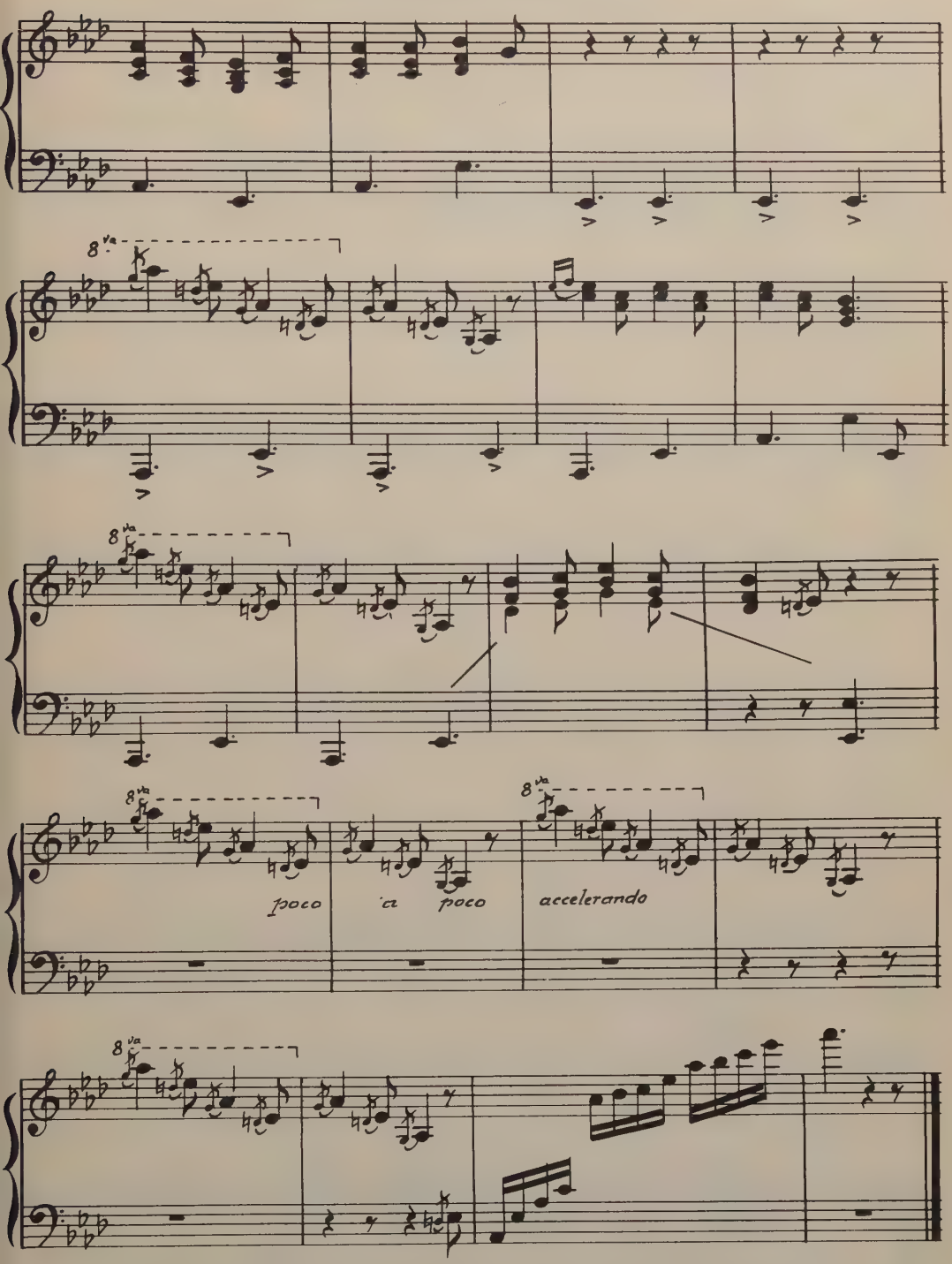
Shafer and Mosher, *Rhythms for Children*, p. 30.

PETER RABBIT

Peter Rabbit steals into Mr. MacGregor's garden and gets into trouble before he finally manages to scamper away back to his hole. Spread out over the floor so that each has his own small dancing area, the children develop their own ideas of the story of Peter Rabbit. The music suggests a light, hopping movement in various tempos.



PETER RABBIT, *continued*

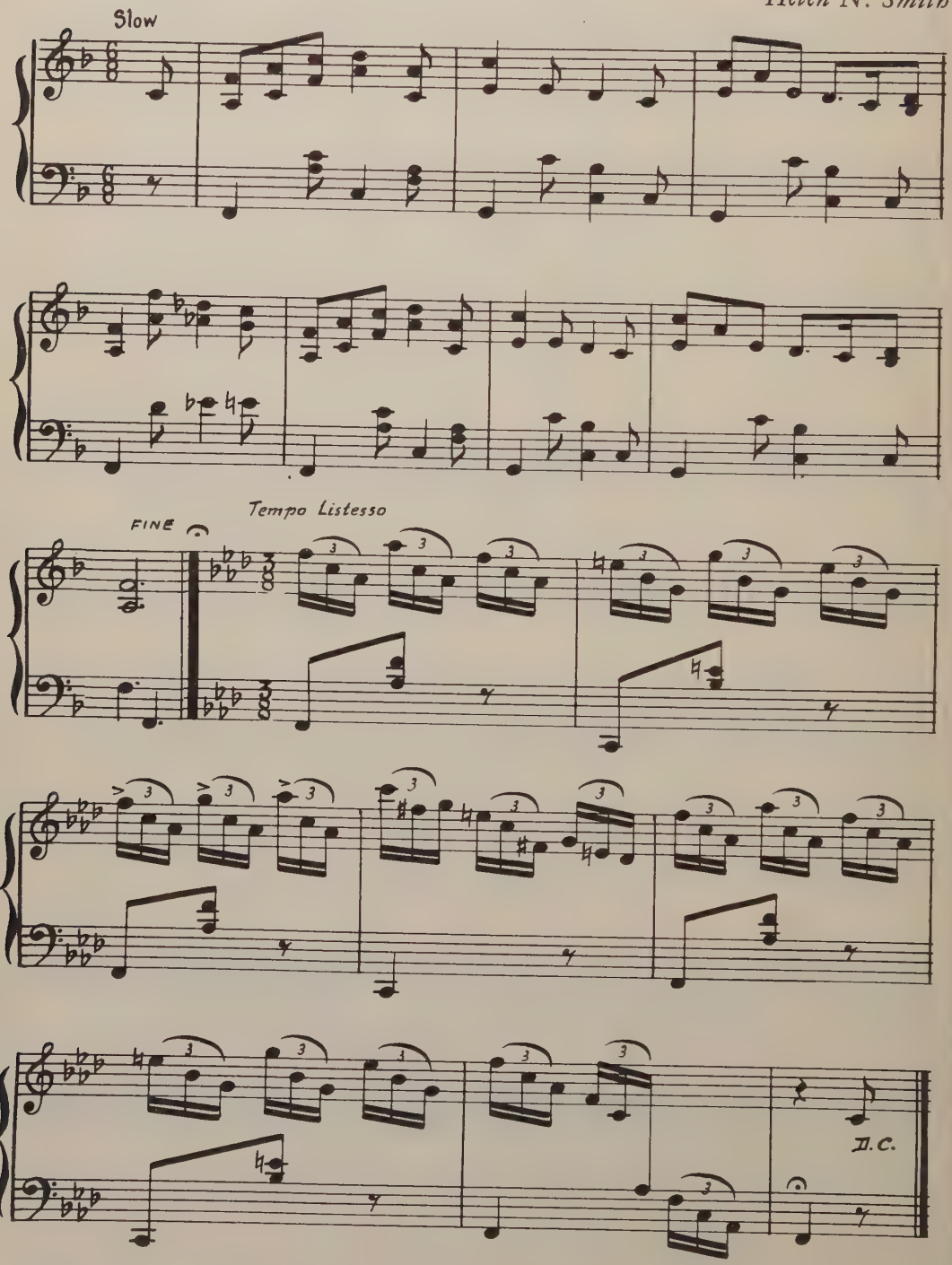


Smith, *Natural Dance Studies*, p. 32.

THE WINDMILL

The windmill turns slowly in the gentle breeze but spins around when the wind is high. A change of meter and tempo in the music provides contrast for two types of rocking movements.

Helen N. Smith



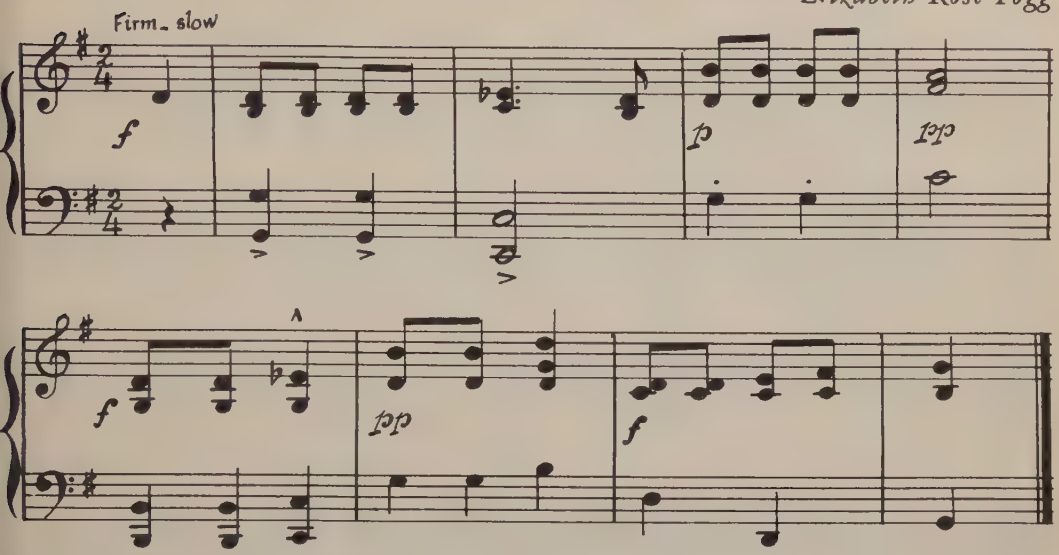
Smith, *Natural Dance Studies*, p. 24.

Chapter Four

SINGING GAMES

I'M VERY VERY TALL

Elizabeth Rose Fogg



I'm very, very tall,
I'm very, very small;
Sometimes tall, sometimes small,
Guess which I am now?

Formation Single circle, all facing in. One child stands in center of circle with eyes closed or with hands over eyes.

Lines of Song

1 Children stretch arms high and rise on tiptoes.

2 Children squat down to make themselves as tiny as possible.

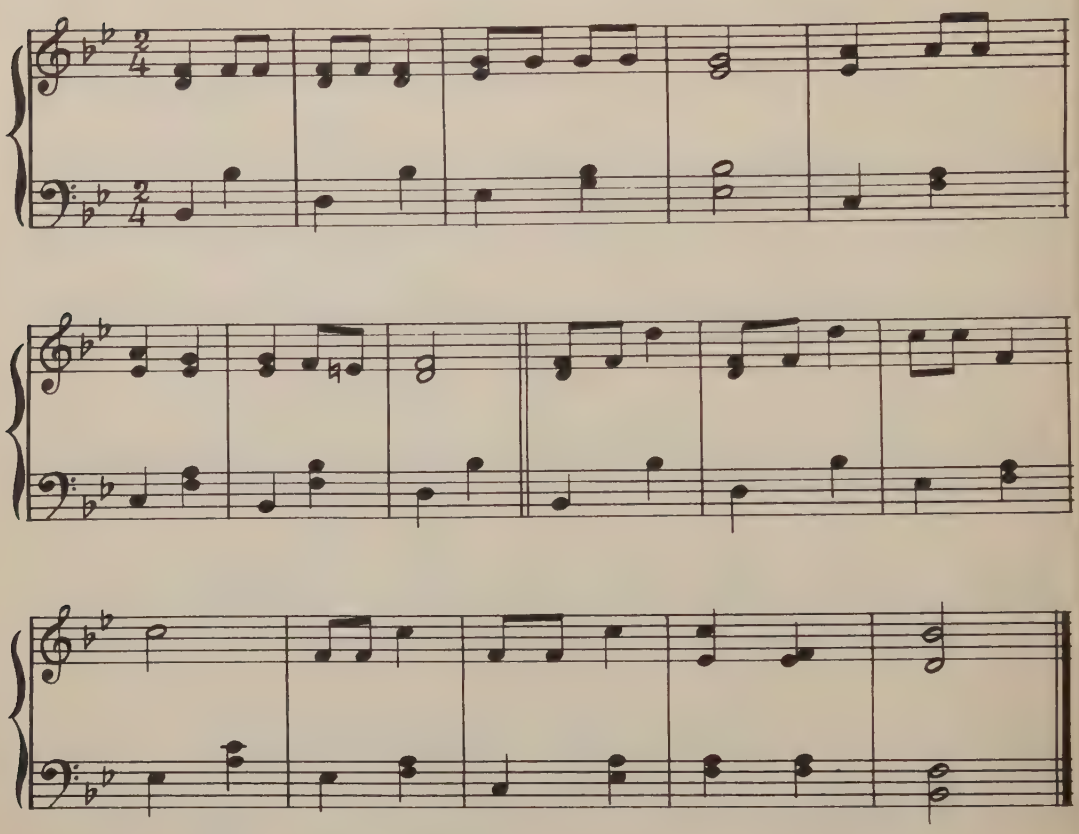
3 Rise and stretch on first two words. On last two words, squat down low.

4 Teacher, or designated leader, indicates whether children are to be tall or small. As soon as the last line is sung, the child in the center guesses whether the rest are small or tall. If he succeeds, he has one more turn to guess in a repetition of the game. If he does not, he chooses a child to replace him.

Variation: this game may be played without the child in the center. The children listen after the last line when the teacher plays a chord on the piano or a tone on a pitch pipe. If the tone is high, they remain stretched up; if it is low, they squat down. This gives the children practice in recognizing differences in pitch.

Caroline Crawford and Elizabeth Rose Fogg, *Dramatic Games and Dances for Little Children* (New York: A. S. Barnes and Co., 1914, 1942), p. 19. Used by permission.

FIVE LITTLE CHICKADEES



1. Five little chickadees,
   Peeping at the door;
   One flew away,
   And then there were four.

Chorus: Chickadee, chickadee
Happy and gay;
Chickadee, chickadee,
Fly away.

2. Four little chickadees,
   Sitting in a tree
   One flew away,
   And then there were three.

Chorus

3. Three little chickadees,
   Looking at you;
   One flew away,
   And then there were two.

Chorus

4. Two little chickadees
   Sitting in the sun;
   One flew away,
   And then there was one.

Chorus

5. One little chickadee,
   Left all alone;
   It flew away,
   And then there were none.

Chorus

Formation Single circle, all facing in. Five children, numbered from 1 to 5, crouch in center of circle as chickadees.

C. Ward Crampton and Mary Wollaston, *The Song Play Book* (New York: A. S. Barnes and Co., 1917, 1924), p. 6.

Lines of Song

1–2 Face center of circle and sing.

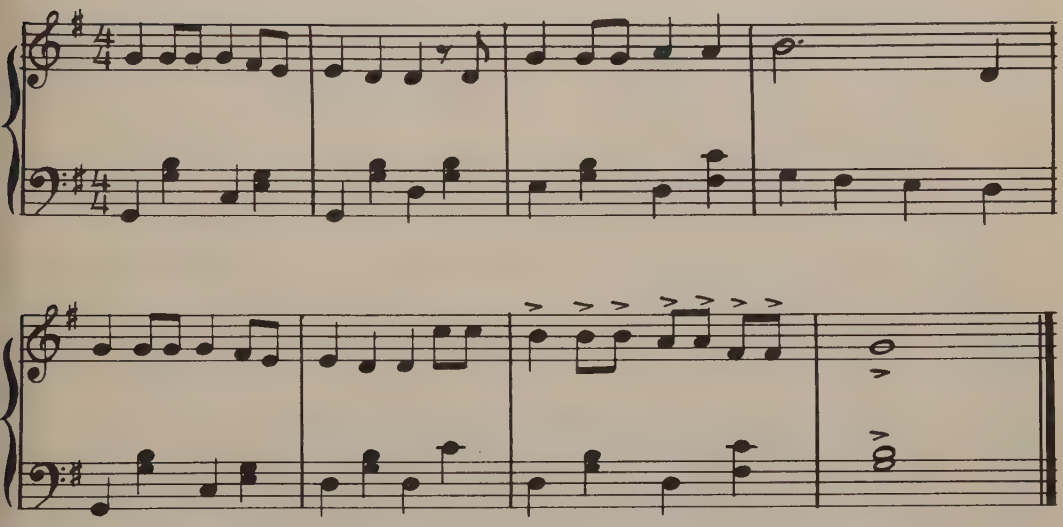
3–4 No. 1 chickadee in center group, with running steps and arms outstretched, joins the circle anywhere and faces either clockwise or counterclockwise. All children in circle face in direction he faces.

Chorus All children follow No. 1 chickadee around circle with short, light running steps, moving arms up and down as they run.

Repeat all of above for succeeding verses and choruses as each chickadee "flies" away in turn.

When the chorus is sung the last time, the children may break the circle formation and all follow the leader as a flock of birds.

THE GALLANT SHIP



Three times around went the gallant ship,
And three times around went she;
And three times around went the gallant ship,
And she sank to the bottom of the sea.

Formation Single circle, hands not joined, or informal positions on floor.

Lines of Song

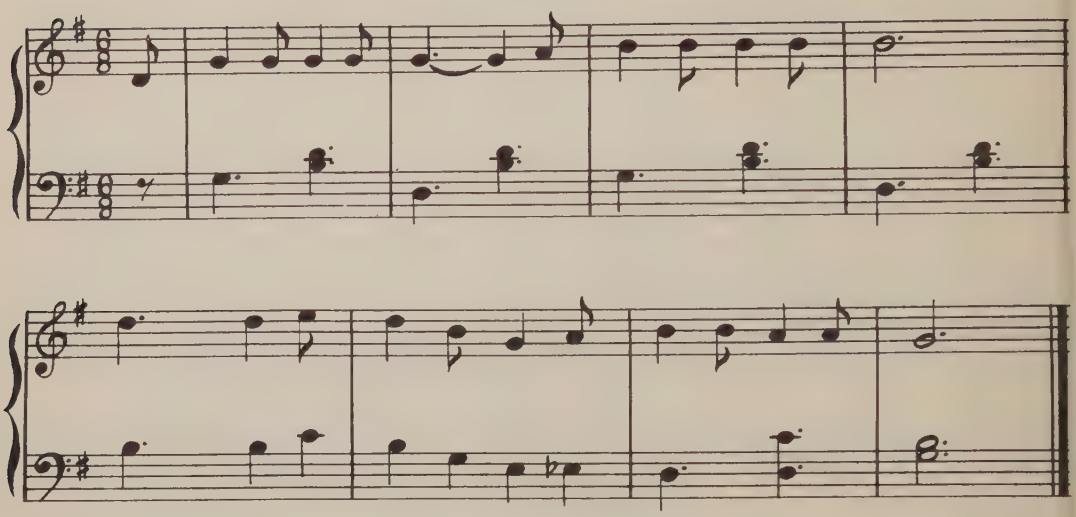
1–3 All slide counterclockwise around circle.

4 Jump in place on words *sank*, *bottom*, and *sea*, getting lower and lower on each word. On the last word, all sink slowly to the floor.

Crampton and Wollaston, *The Song Play Book*, p. 1. Used by permission.

THE FARMER IN THE DELL

English



1. The farmer in the dell,
   The farmer in the dell,
   Heigh-o! the dairy-o!
   The farmer in the dell.
2. The farmer takes a wife,
   The farmer takes a wife,
   Heigh-o! the dairy-o!
   The farmer takes a wife.
3. The wife takes a child,
   The wife takes a child,
   Heigh-o! the dairy-o!
   The wife takes a child.
4. The child takes a nurse, etc.
5. The nurse takes a cat, etc.
6. The cat takes a rat, etc.
7. The rat takes a cheese, etc.
8. The cheese stands alone, etc.

Formation Single circle, all facing in, with one child in the center representing the farmer.

Verses

1 All stand in place.

2 The farmer beckons one child into the center as his wife.

3 The wife beckons a boy or girl into the circle as the child.

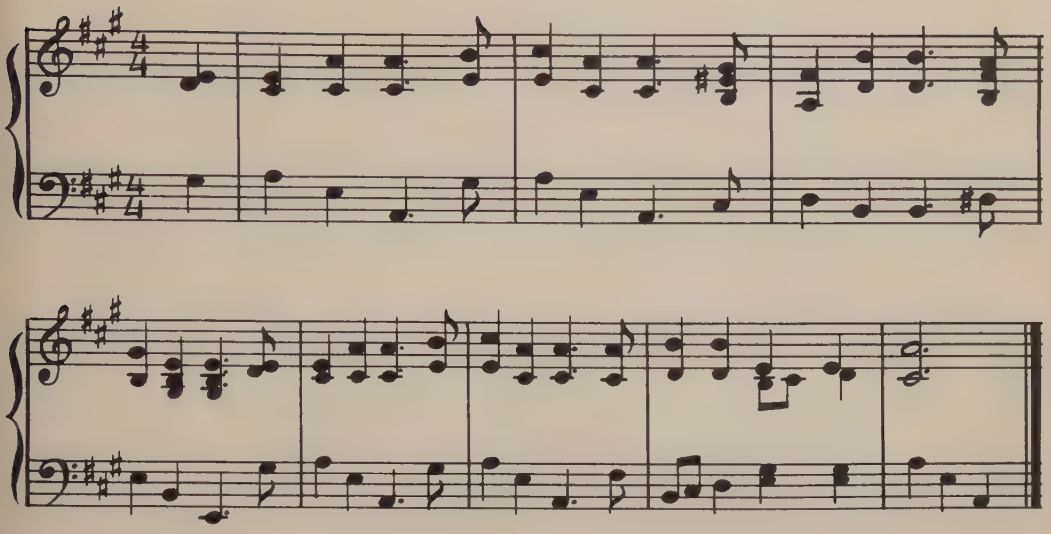
4–7 Continue as above while each person or animal named chooses.

8 All players in the center of the circle and all forming the circle jump up and down, clapping hands. At the close of this verse, all children within the circle, except the one chosen to be the cheese, join the circle.

The child chosen as the cheese becomes the farmer for a repetition of the game.

THE MUFFIN MAN

English



1. Oh, have you see the muffin man,
The muffin man, the muffin man?
Oh, have you seen the muffin man
Who lives in Drury Lane?

2. Oh, yes, we've seen the muffin man
The muffin man, the muffin man,
Oh, yes, we've seen the muffin man
Who lives in Drury Lane.

3. Two have seen the muffin man, etc.
4. Four have seen the muffin man, etc.
5. All have seen the muffin man, etc.

Formation Single circle, all facing clockwise. One child stands in center.

Verses

1 All except child in center skip or walk clockwise around circle.

2 Children forming circle face center and stand in place. Child in center of circle skips around within circle and stops in front of a child of his choice.

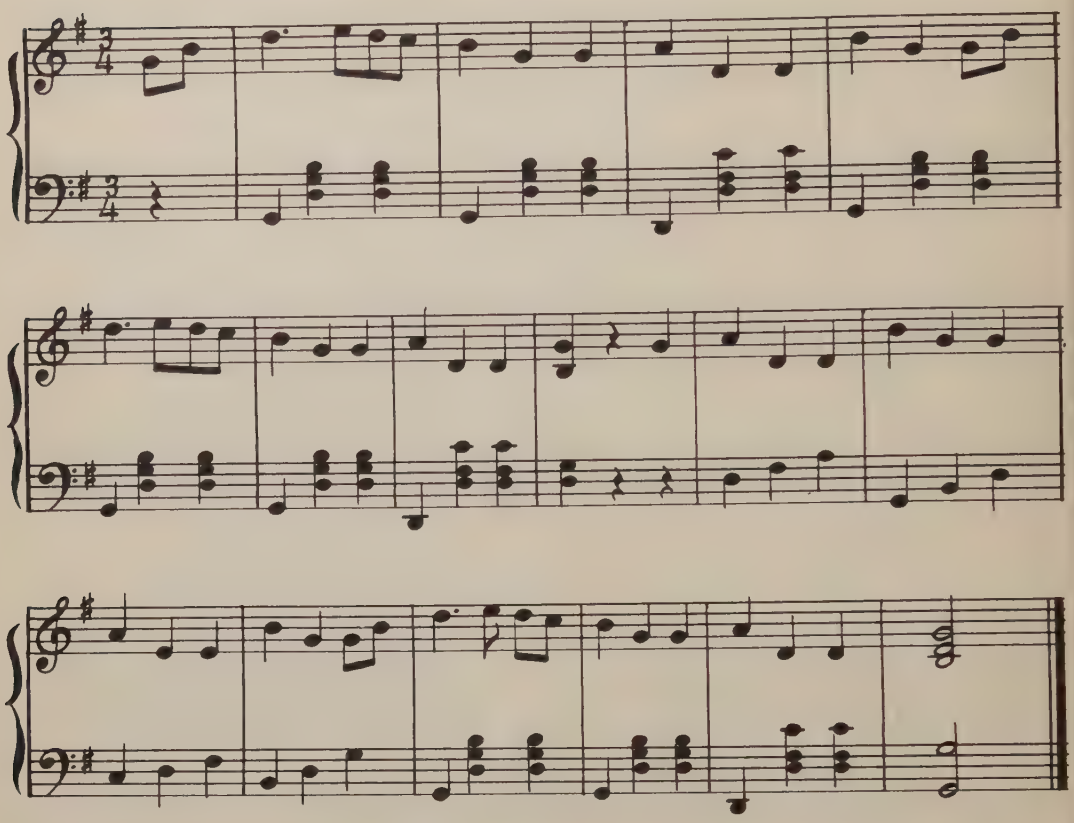
3 The child chosen steps into circle and joins hands with the child who chose him. Both skip counterclockwise around circle.

4 Partners drop hands. Each chooses another partner as in Verse 2. Four then skip around circle. Repeat 4 until all have been chosen. Each time the number sung in the song is doubled.

5 All skip counterclockwise around circle with partners.

DID YOU EVER SEE A LASSIE

German



Did you ever see a lassie, a lassie, a lassie,
Did you ever see a lassie do this way and that?
Do this way and that way,
Do this way and that way,
Did you ever see a lassie do this way and that?

Formation Single circle facing clockwise, hands not joined. One child in center.

Lines of Song

1–2 All skip clockwise around circle. At the words *do this way and that* the child in the center performs some movements, e.g., jumping in place, swaying, touching floor, jumping and clapping hands overhead, or any movement he wishes.

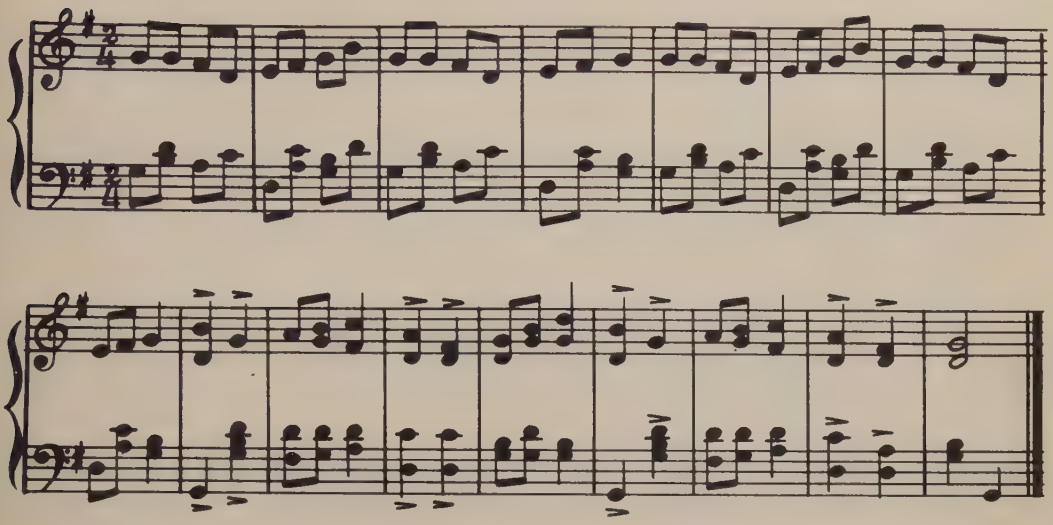
3–4 All face center of circle and imitate leader.

The game is repeated with a new leader chosen by the first one. Encourage original movements. "Laddie" is sung instead of "Lassie" if a boy is the leader.

Jessie H. Bancroft, *Games* (New York: The Macmillan Co., 1937), p. 261. Used by permission.

I SHOULD LIKE TO GO TO SHETLAND

English



I should like to go to Shetland,
Come and take a ride with me;
I should like to ride a pony,
I can do it, you shall see.
Gee up! Come along,
Gee up! Come along,
Gee up! Come along,
Whoa! Back! Whoa!

Formation Single circle, all facing counterclockwise. One child, designated in the analysis as *A*, stands in center of circle.

Lines of Song

1–2 Children in circle walk counterclockwise, holding imaginary reins and lifting knees high. Child in center (*A*) walks about looking for a pony.

3 *A* chooses a child (*B*) from the circle for a pony.

4 *A* steps behind *B* and they join hands, *B* stretching both hands back to grasp *A*'s hands.

5–7 Circle gallops counterclockwise; *A* and *B* gallop clockwise within the circle.

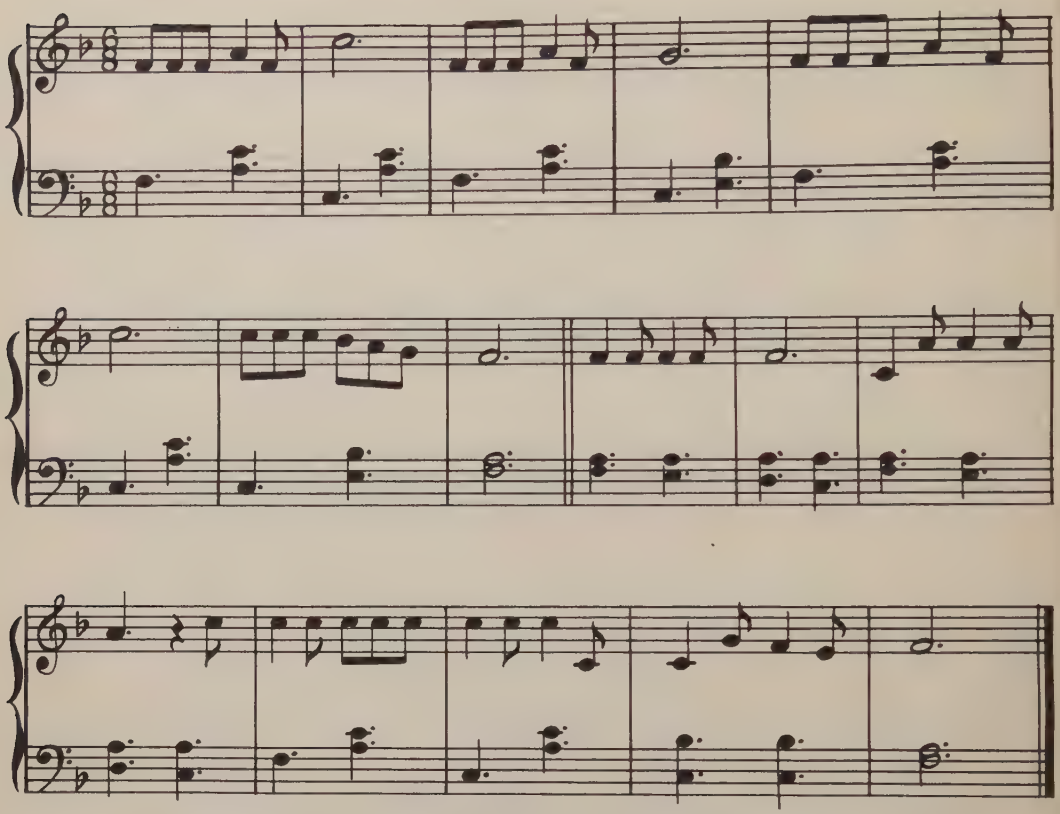
8 Children in circle stop by pulling on "reins." *A* stops pony, pulling backward. *A* rejoins the circle and the dance is repeated with *B* in the center.

If desired, there may be more than one child in the center of the circle taking the part of *A*.

Crampton and Wollaston, *The Song Play Book*, p. 12.

LOOBY LOO

English



1. Here we dance looby loo, here we dance looby light,
   Here we dance looby loo, all on a Saturday night.
   Put your right hand in, put your right hand out,
   Give your right hand a shake, shake, shake,
   And turn yourself about. Oh!
2. Here we dance looby loo, etc.
   Put your left hand in, etc.
3. Here we dance looby loo, etc.
   Put your right foot in, etc.
4. Here we dance looby loo, etc.
   Put your left foot in, etc.
5. Here we dance looby loo, etc.
   Put your head in, etc.
6. Here we dance looby loo, etc.
   Put your whole self in, etc.

Formation Single circle, all facing clockwise.

Lines of Song

1–2 Skip, or walk clockwise around circle.

3 Facing center of circle, extend right hands forward toward center of circle. Then stretch right hands backward out of circle.

Lines of Song

4 Shake right hands vigorously.

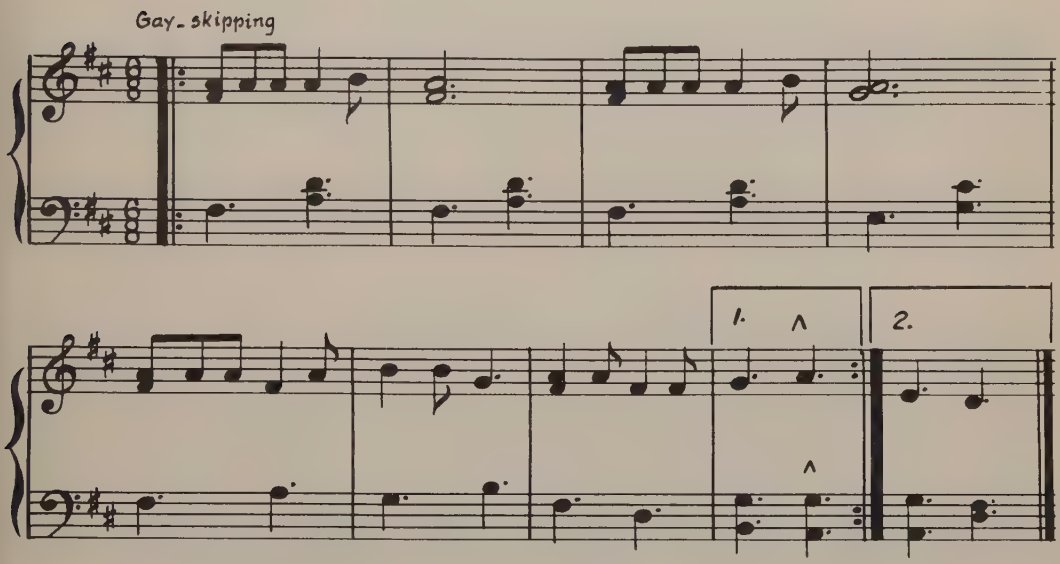
5 Turn clockwise in place with 4 running steps.

Repeat as above for succeeding verses, adapting movement to words.

This singing game concerns taking a bath on Saturday night. Encourage children to exaggerate movements, making them large with strong accents.

SALLY GO ROUND

English



Sally go round the moon,
Sally go round the stars,
Sally go round the chimney pots
Every afternoon. Bump!

Formation Single circle, facing clockwise; hands are not joined in circle.

Lines of Song

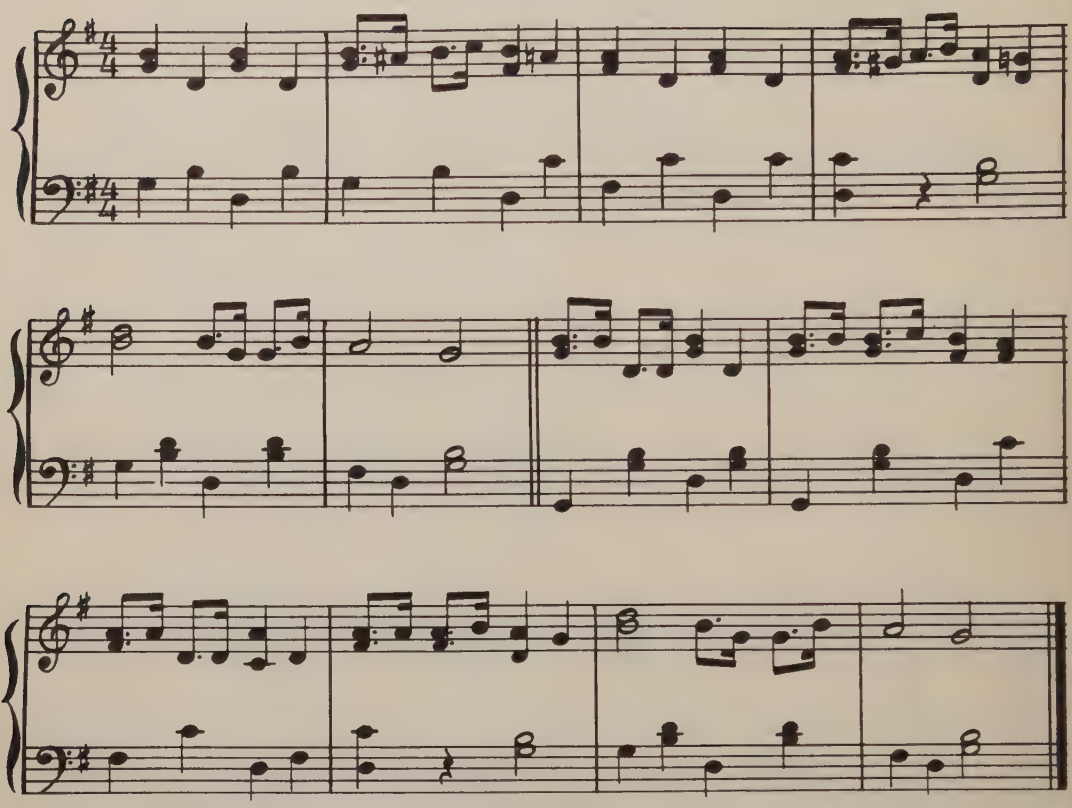
1–3 All skip clockwise around circle.

4 At the word *bump*, to be sung crisply and loudly, all squat down.

1–4 Repeat all, moving counterclockwise. A walk, run, or slide may be substituted for the skip.

BLUEBIRD

American



Bluebird, bluebird, in and out my windows,
Bluebird, bluebird, in and out my windows,
Oh! Johnny, I am tired.

Chorus: Take a little boy and tap him on the shoulders,
Take a little boy and tap him on the shoulders,
Oh! Johnny, I am tired.

Formation Single circle, all facing in, with hands joined high to make arches. One child, chosen to be the Bluebird, stands in center of circle.

Lines of Song

1–2 As singing begins, Bluebird walks under the arches formed by the joined hands of the others who stand in place. Weaving in and out, he moves around the circle.

3 Bluebird stops behind a child in the circle.

Chorus Bluebird places both hands on the shoulders of the other child and taps him gently throughout the rest of the song.

The child who is tapped becomes leader, or Bluebird, for a repetition of the dance, while the original Bluebird follows behind

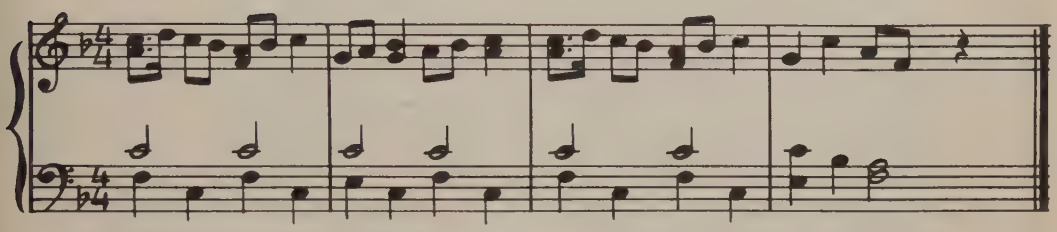
Chorus

with both hands on shoulders of new leader. As the line increases, all tap shoulders of those in front as they sing chorus. The game continues until all are chosen.

When girls are chosen, substitute "Jenny" for "Johnny" and "little girl" for "little boy" in singing the song.

LONDON BRIDGE

English



1. London bridge is falling down,
   Falling down, falling down,
   London Bridge is falling down,
   My fair lady.

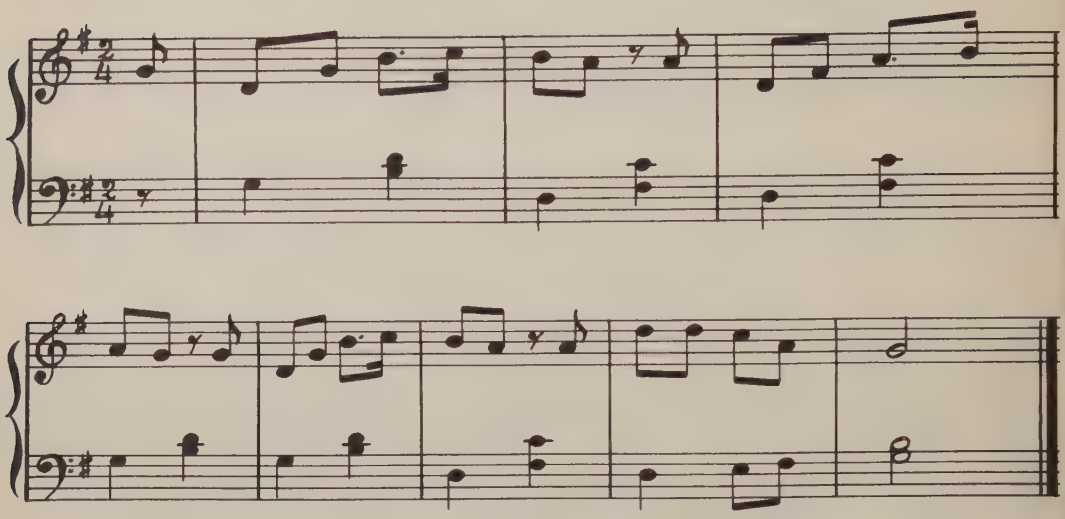
2. Build it up with iron bars, etc.
3. Iron bars will rust away, etc.
4. Build it up with pins and needles, etc.
5. Pins and needles rust and bend, etc.
6. Build it up with penny loaves, etc.
7. Penny loaves will tumble down, etc.
8. Build it up with gold and silver, etc.
9. Gold and silver I haven't got, etc.
10. Here's a prisoner I have got, etc.
11. What's the prisoner done to you, etc.
12. Stole my watch and broke my chain, etc.
13. What'll you take to set him free, etc.
14. One hundred pounds will set him free, etc.
15. One hundred pounds we have not got, etc.
16. Then off to prison he must go, etc.

Formation Two children represent the bridge by joining hands and raising them to form an arch; each of these two players decides whether he will represent "gold" or "silver" or any of other tempting prizes. The rest of the children form in a single line or in couples facing the bridge.

The children pass under the arch and circle clockwise around so that they are facing the bridge again. They continue to pass under the arch until the words *my fair lady* are sung. The two children forming the arch drop their arms and catch the child passing under at the time. He then is taken a short distance away by his captors and is asked, "Do you choose gold or silver?" The prisoner chooses and then stands behind the child representing his choice. The song begins again and is repeated until all have been caught. The game ends with a tug of war between the two sides. The winning side is the one successful in pulling the opposing side across a pre-designated line.

ROUND AND ROUND THE VILLAGE

English



1. Go round and round the village,
   Go round and round the village,
   Go round and round the village,
   As we have done before.
2. Go in and out the windows, etc.,
   As we have done before.
3. Stand and face your partner, etc.,
   And bow before you go.
4. Follow me to London, etc.,
   As we have done before.

Formation Single circle, all facing in. Several children remain outside the circle.

Verses

1 The players outside the circle run clockwise around the circle.

2 Children in the circle join hands and raise arms to form arches. Children on outside, moving clockwise, weave in and out of the circle, passing under the arches.

3 Children in the circle lower arms and drop hands. Each of the children not forming the circle stops in front of a child in the circle and bows on the fourth line.

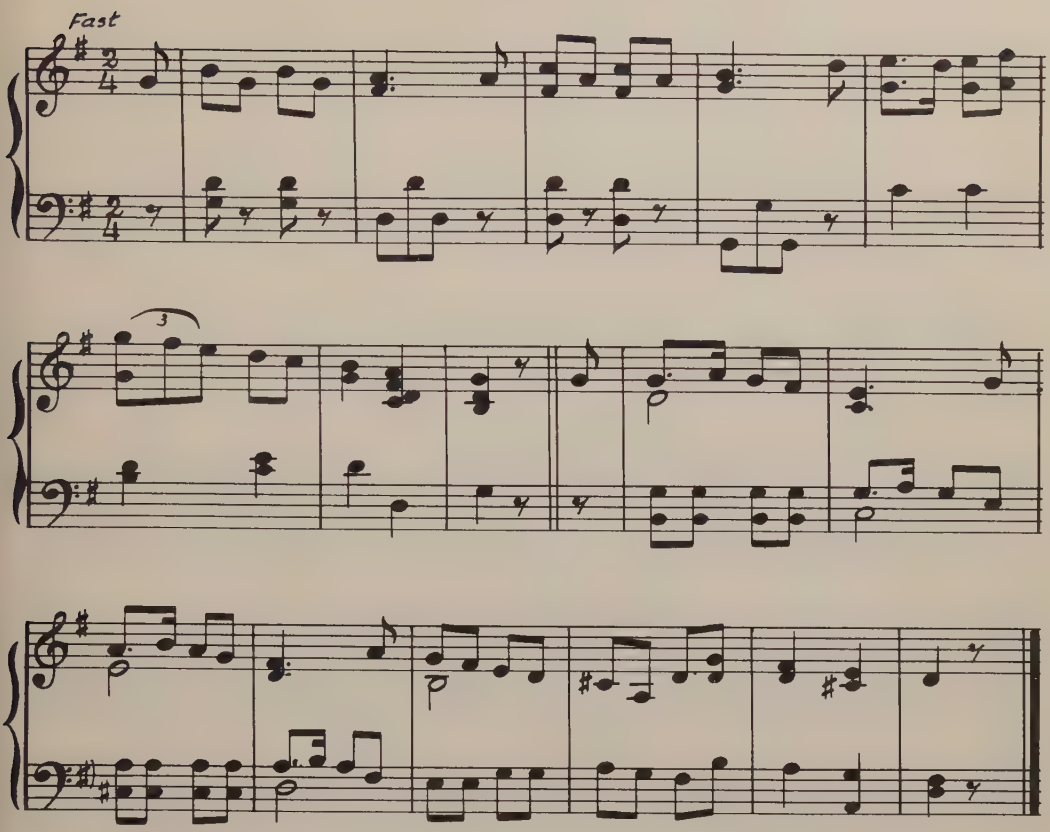
4 These children join inside hands and skip clockwise around outside of circle. Those remaining in circle face left and skip clockwise.

For a repetition of game, partners drop hands and all remain outside of circle. Repeat until all children have been chosen.

Crampton and Wollaston, *The Song Play Book*, p. 10.

THE CHIMES OF DUNKIRK

French



Oh! Come mark time with me,
And clap your hands in glee
And while the bells so sweetly ring,
Come dance with me.

Chorus: Tra, la, la, la, la, la,
Tra, la, la, la, la, la,
Tra, la, la, la, la, la,
La, la, la, la, la, la.

Formation Couples in single circle, partners facing, with hands on hips. Boys have partners on their right.

Lines of Song

1 Stamp in place three times: right, left, right.

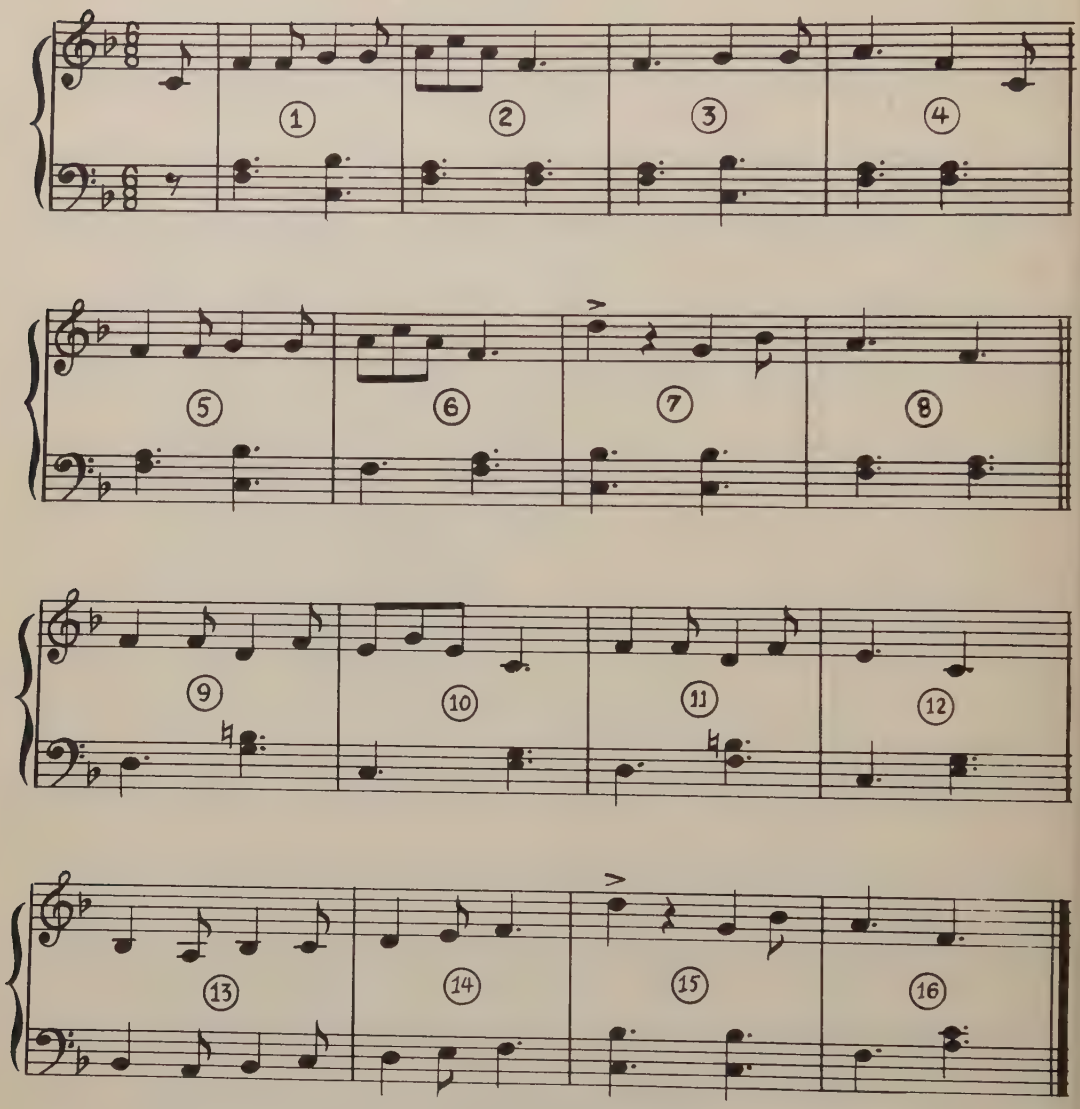
2 Clap hands three times.

3–4 Join both hands with partner and, beginning left, turn in place once around clockwise with 8 skipping steps.

Chorus All make quarter-turn to left and, beginning left, move clockwise around the circle with 16 skipping steps.

LONDON TOWN

English



I want to go to London Town
How shall I get there?
I'll go the way the bull frog goes
That's how I'll get there!

Formation Scattered informally about the room. To preclude traffic problems, establish a general counterclockwise direction for movement around room.

Measures

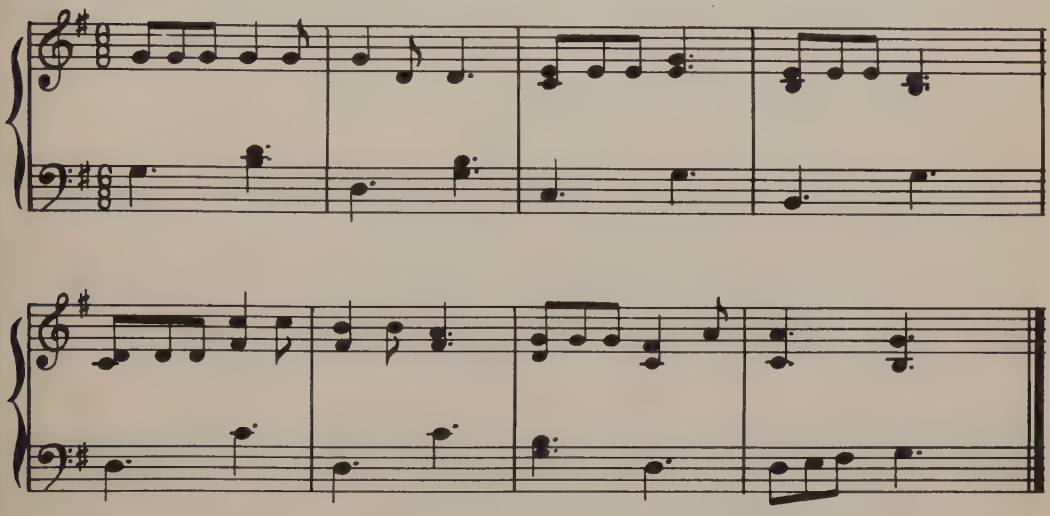
1–8 Stand in place to sing song.

9–14 Move about room imitating a frog.

15–16 Jump up and sing lustily, "I'll never get there."

Repeat dance as often as desired, each time choosing another animal or mode of transportation. The dance is more fun if slow-moving animals are chosen first, gradually choosing faster methods of travel. After choosing an airplane, sing "I'll surely get there."

THIS IS THE WAY THE LADY RIDES



1. This is the way the lady rides,
   Gentle and slow, gentle and slow,
   This is the way the lady rides,
   All on a pleasant morning.

2. This is the way the gentleman rides,
   Trotting along, trotting along, etc.

3. This is the way the farmer rides,
   Joggity trot, etc.

4. This is the way the messenger rides,
   Gallop along, etc.

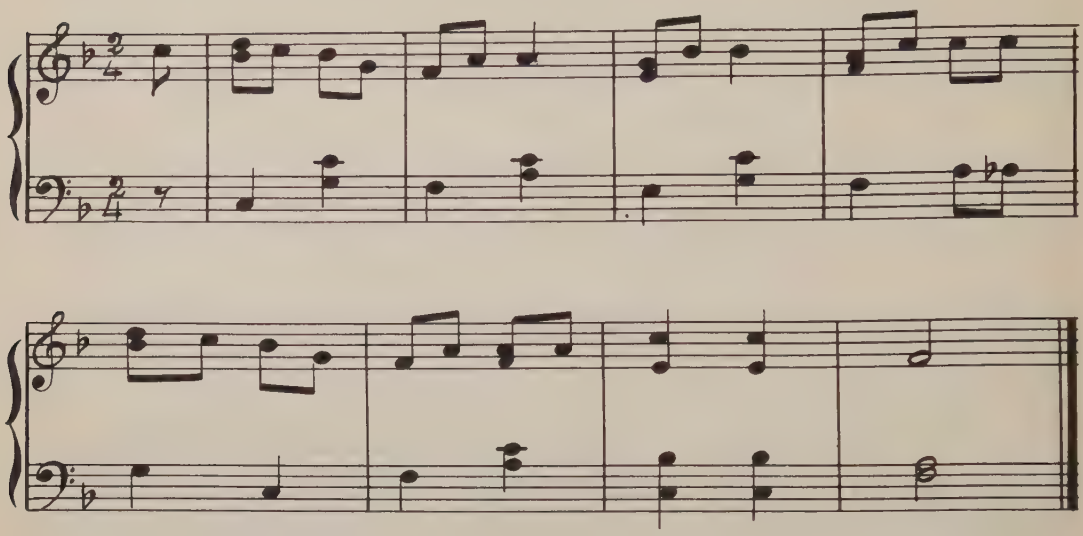
Formation Scattered about the room informally. To preclude traffic problems, establish a general counterclockwise direction for movement around the room.

Verses

1	Children walk easily, lifting knees slightly.
2	Run briskly, lifting knees high.
3	Gallop in a slow and clumsy manner.
4	Gallop fast. On last line, pull reins hard and slow down gradually.

THE SLEEPING BEAUTY

German



1. The Princess is so beautiful, beautiful, beautiful,
   The Princess is so beautiful, beautiful.
2. Oh, little Princess have a care, have a care, have a care,
   Oh, little Princess have a care, of a wicked fay.
3. There came a wicked fairy there, fairy there, fairy there,
   There came a wicked fairy there, and said to her:
4. "Princess! Sleep a hundred years, hundred years, hundred years,
   Princess! Sleep a hundred years, and all of you."
5. A great hedge stood up giant high, giant high, giant high,
   A great hedge stood up giant high to guard them all.
6. Then came a prince into this place, into this place, into this place,
   Then came a prince into this place, and said to her:
7. "Oh, little Princess, lovely maid, lovely maid, lovely maid,
   Oh, little Princess, lovely maid, awake and arise."
8. The little Princess then awoke, then awoke, then awoke,
   The little Princess then awoke, to be his queen.
9. Then was held a wedding feast, a wedding feast, a wedding feast,
   Then was held a wedding feast, a wedding feast.
10. The people all made merry then, merry then, merry then,
    The people all made merry then, through all that land.

Formation Single circle, all facing clockwise. In the center of the circle, a child representing the Princess pretends to spin. Six children stand beside her representing Courtiers. Two other children, representing the Prince and the Wicked Fairy, stand some distance outside the large circle. Except when indicated otherwise, the children forming the large circle sing throughout.

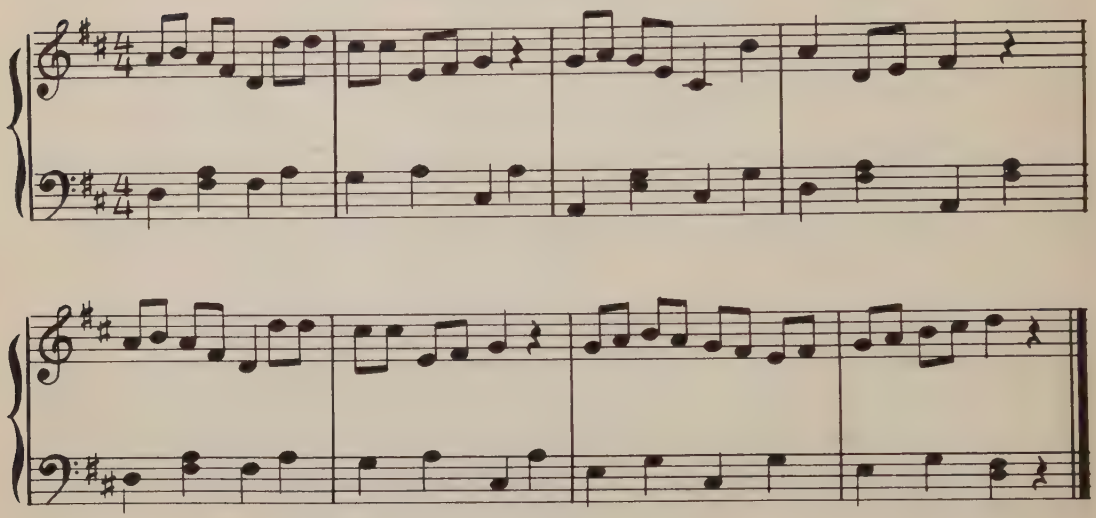
Crawford and Fogg, *Dramatic Games and Dances for Little Children*, p. 41.

Verses	
1	The large circle, representing the people, moves clockwise around the Princess with a walking step.
2	Children forming circle stop and, facing the Princess, shake forefingers warningly at her.
3	The Wicked Fairy breaks through the circle and goes to Princess.
4	The Wicked Fairy sings and the Princess and Courtiers gradually fall asleep.
5	The children in the circle join hands and raise them high to form a hedge.
6	The Prince breaks through the hedge and discovers the Princess.
7	The Prince sings to the Princess, who awakens.
8	While the children forming the circle sing, the Prince assists the Princess to her feet. The Courtiers awake and form in couples.
9	The Prince and the Princess walk counterclockwise around the inside of the circle followed by the Courtiers.
10	The Prince, Princess and Courtiers skip counterclockwise around the inside of the circle, while those in the large circle skip clockwise around them.

In the dramatization of this singing game, encourage children taking the parts of various characters to move in keeping with the style of the specific characters they portray. For example, the Princess is beautiful, graceful, and dainty; the Prince is strong, brave, handsome; the Courtiers are dignified and poised; the Wicked Fairy is ugly, twisted, and clumsy.

SING A SONG OF SIXPENCE

English Nursery Rhyme



1. Sing a song of sixpense, a pocket full of rye,
   Four and twenty blackbirds, baked in a pie.
   When the pie was opened the birds began to sing.
   Wasn't that a dainty dish to set before the king!

2. The king was in his counting house, counting out his money;
   The queen was in the pantry, eating bread and honey;
   The maid was in the garden, hanging out the clothes,
   And down came a blackbird and snipped off her nose!

Formation Single circle, all facing in, with hands joined. Four children crouch down close together in center of circle to represent the blackbirds in the pie.

Lines of Song

Verse 1

1–2 Children forming circle slide, or walk, clockwise around circle.

3–4 Children forming circle stop, face center, and raise joined hands high to form arches. Blackbirds stand, move out of the circle, and then around it with running steps, waving their arms as if flying.

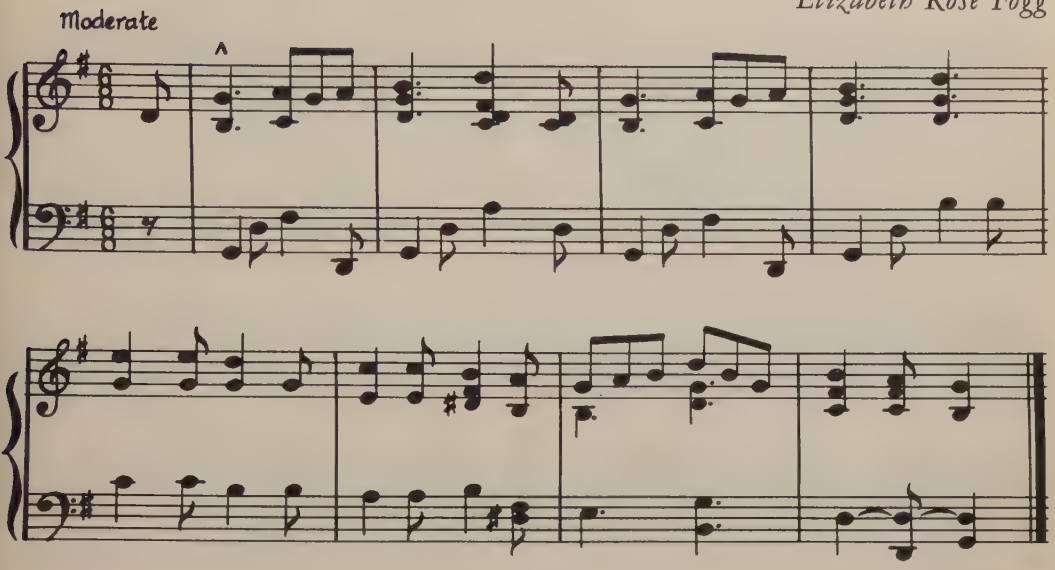
Verse 2

1–3 Children in circle pantomime counting money, eating, and hanging up clothes. Blackbirds continue to "fly" around outside of circle.

4 Each blackbird pretends to "snip" the nose of a child in the circle. These children become blackbirds for a repetition of the game.

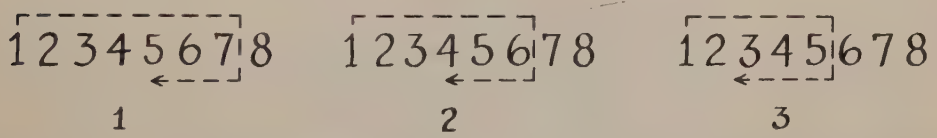
THE THREAD FOLLOWS THE NEEDLE

Elizabeth Rose Fogg



The thread follows the needle,
The thread follows the needle,
In and out the needle goes
While mother mends the children's clothes.

Formation Groups of eight children standing side by side with hands joined, all facing in the same direction. Children are numbered 1 to 8 from left to right.

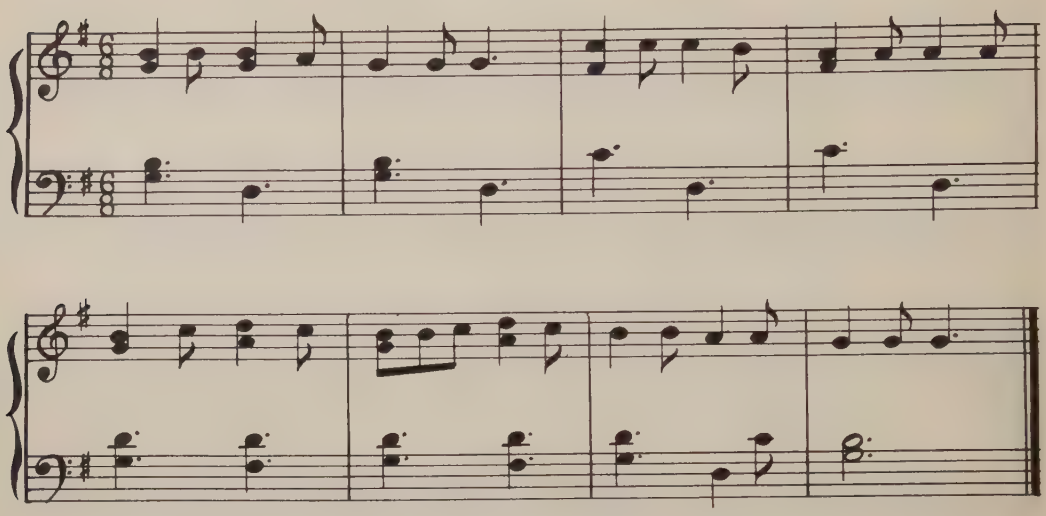


The first child makes a quarter-turn to his right, walks forward slowly, keeping his hands joined with the second child, and passes under the joined hands of the last two children in the line (see Diagram 1). The other children follow, keeping hands joined, in a long line. As the line passes under the arms of the seventh and eighth children, they turn and face in the opposite direction (see Diagram 2). They are then standing with their arms crossed in front of their chests. The line continues around and the next time passes under the arms of Nos. 6 and 7. No. 6 turns and faces in the opposite direction as did Nos. 7 and 8 (see Diagram 3). This continues until all are facing with arms crossed in front of their chests to make a chain stitch. At a signal, or a chord of music, the children all turn at once under their own top arms, thus unravelling the chain. While doing this they sing, "Rrrrrr-i-p!"

Crawford and Fogg, *Dramatic Games and Dances for Little Children*, p. 7.

OATS, PEAS, BEANS, AND BARLEY GROW

English



1. Oats, peas, beans, and barley grow,
   Oats, peas, beans, and barley grow,
   Can you or I or anyone know
   How oats, peas, beans, and barley grow?
2. Thus the farmer sows his seed,
   Thus he stands and takes his ease,
   Stamps his foot and claps his hands,
   And turns around to view the land.
3. Waiting for a partner,
   Waiting for a partner,
   Open the ring and choose one in,
   While we all gaily dance and sing.
4. Tra la, la, la, la, la, la
   etc.

Formation Single circle, all facing in with hands joined. One child, representing the Farmer, stands in center of circle and follows circle movements.

Verses

1 Walk counterclockwise around circle.

2 Drop hands, face center, and dramatize words.

3 Stand and sing while Farmer chooses a partner.

4 Face left and skip clockwise around circle without joining hands. The Farmer and his partner join crossed hands and skip counterclockwise.

This singing game may be repeated in either of two ways:

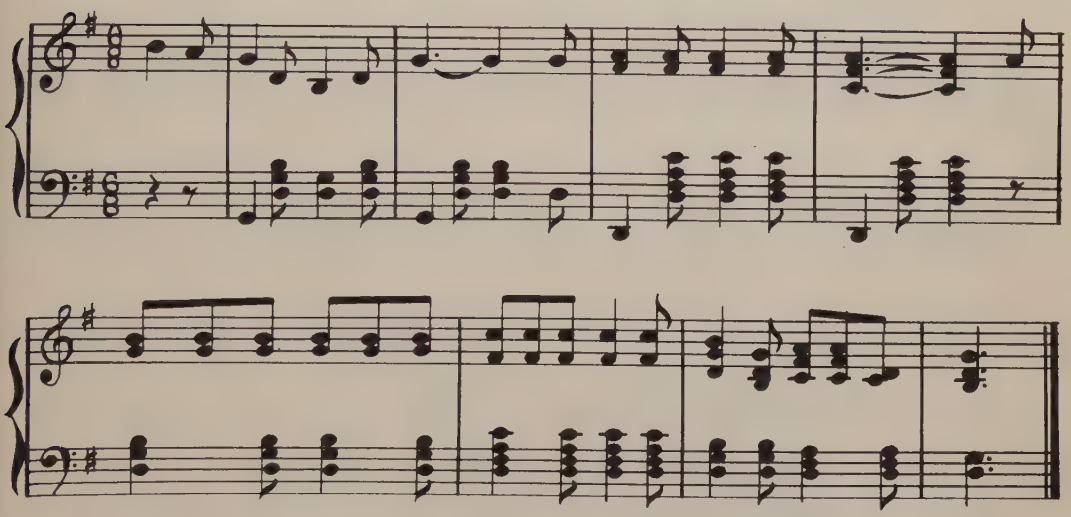
Crampton and Wollaston, *The Song Play Book*, p. 32.

(1) The original Farmer returns to a place in the circle and the dance is repeated with the child whom the Farmer chose remaining in the center.

(2) The Farmer and his partner remain in the center and during the third verse each chooses a new partner. At each repetition of the dance, new partners are chosen and the number in the center is doubled until all children have been chosen.

A-HUNTING WE WILL GO

English



Oh, a-hunting we will go,
A-hunting we will go—
We'll catch a little fox
And put him in a box,
And then we'll let him go.

Formation Six to eight couples in longways formation with partners facing and about four feet apart.

Lines of Song

1–2 Head couple joins hands and moves down between the two lines to the foot of the set with 8 sliding steps.

3–5 Head couple returns to head of set with 8 sliding steps.

1–3 Head couple drops hands and boy turns out to his left to skip behind dancers to foot of set while girl turns out to her right to do the same.

4–5 All stand in place and clap hands.

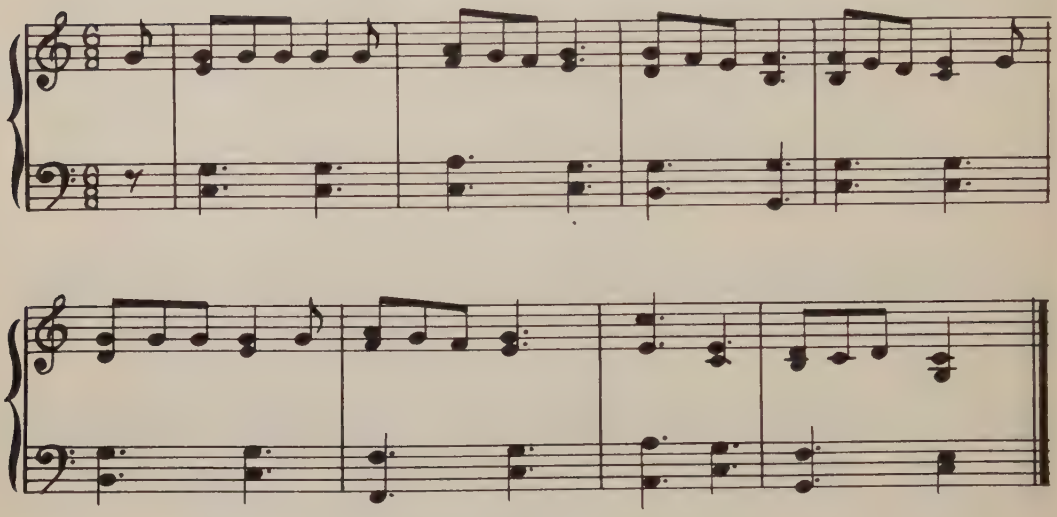
Repeat entire dance until each couple has been head couple.

To finish the dance, the two lines join hands and spread into a circle. All slide clockwise, repeating verse for last time.

OLD ROGER IS DEAD

English

From the arrangement by Cecil J. Sharp



1. Old Roger is dead and lies in his grave,
   Lies in his grave, lies in his grave,
   Old Roger is dead and lies in his grave
   E! I! Lies in his grave.

2. They planted an apple tree over his head,
   Over his head, over his head,
   They planted an apple tree over his head
   E! I! Over his head.

3. The apples grew ripe and all tumbled down, etc.
4. There came an old woman a-picking them up, etc.
5. Old Roger got up and gave her a thump, etc.
6. Which made the old woman go hippity hop, etc.

Formation Single circle, all facing in. Three children stand outside the circle; one impersonates Old Roger, one the Apple Tree, and one the Old Woman. Children forming circle sing the song; three outside the circle do not sing.

Verses

1 With arms crossed on chest, each player in the circle sways forward and back and from side to side as though mourning. Old Roger walks into the circle, lies down on his back, and closes his eyes as though dead.

2 Apple Tree enters circle and stands at Old Roger's head with arms outstretched.

Alice B. Gomme and Cecil J. Sharp, *Children's Singing Games, Set I* (London: Novello and Co., Ltd., 1909), p. 6. Used by permission.

Verses

3 Apple Tree raises arms up, dropping hands (Meas. 1-2), and lowers arms slowly (Meas. 3-4). Repeat action during rest of verse.

4 Old Woman enters circle and walks around Old Roger, pretending to pick up apples and put them in her basket.

5 Old Roger wakes up and sees the Old Woman. He pretends to beat her and push her away.

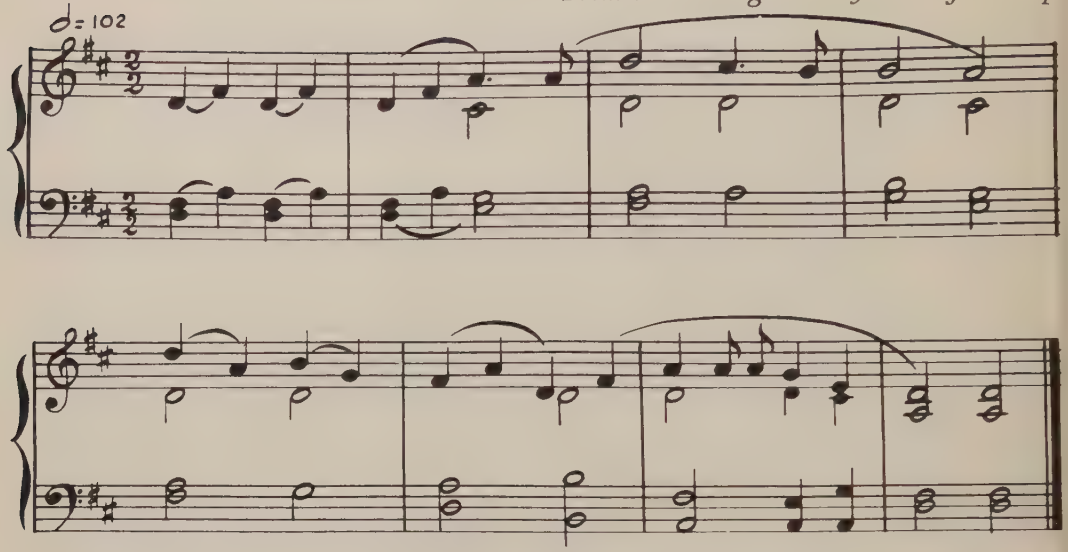
6 The Old Woman hobbles about as if hurt and lame. She is driven out of circle by Old Roger who goes back to his grave and lies down.

In the traditional version of this dance, those forming the circle bend and sway throughout. If desired, however, the children in the circle may imitate the movements in Verses 3, 4, and 5.

THE ROMAN SOLDIERS

English

From the arrangement by Cecil J. Sharp



1. Have you any bread and wine?
   For we are the Romans.
   Have you any bread and wine?
   For we are the Roman soldiers.
2. Yes, we have some bread and wine
   For we are the English.
   Yes, we have some bread and wine
   For we are the English soldiers.
3. Then we will have one cup full
   For we are the Romans.
   Then we will have one cup full
   For we are the Roman soldiers.
4. No, you shan't have one cup full
   For we are the English.
   No you shan't have one cup full
   For we are the English soldiers.
5. Then we will have two cups full
   For we are the Romans.
   Then we will have two cups full
   For we are the Roman soldiers.
6. No, you shan't have two cups full
   For we are the English.
   No, you shan't have two cups full
   For we are the English soldiers.
7. We will tell the King of you
   For we are the Romans.
   We will tell the King of you
   For we are the Roman soldiers.
8. We don't care for the King or you
   For we are the English.
   We don't care for the King or you
   For we are the English soldiers.
9. We will send our cats to scratch
   For we are the Romans, etc.
10. We don't care for your cats or you
    For we are the English, etc.
11. We will send our dogs to bite
    For we are the Romans, etc.
12. We don't care for your dogs or you
    For we are the English, etc.
13. Are you ready for a fight?
    For we are the Romans, etc.
14. Yes, we're ready for a fight
    For we are the English, etc.
15. Now we've only got one arm
    For we are the {Romans. / English.}
16. Now we've only got one leg
    For we are the {Romans. / English.}

Alice B. Gomme and Cecil J. Sharp, *Children's Singing Games, Set IV* (London: Novello and Co., Ltd.), 1912. Used by permission.

Formation Partners in two straight lines about twenty feet apart facing each other. One line represents the Romans, and the other the English.

Verses

1 Romans move toward the English with 4 walking steps (Meas. 1-2). Romans fall back to place with 4 walking steps (Meas. 3-4). Repeat all (Meas. 5-8).

2 English repeat movements described for Romans in Verse 1 above.

3–14 These movements are repeated alternately by the two lines as they chant the verses. The Romans sing Verses 1, 3, 5, 7, 9, 11, 13; the English sing Verses 2, 4, 6, 8, 10, 12, 14. At the end of the fourteenth verse, all shout, "Shoot! Fire! Bang!" and drop to the floor.

15 After a slight pause, all form a circle and move around counterclockwise holding their elbows as though injured.

16 All continue to progress counterclockwise around the circle while hopping on one leg.

Throughout this dance, there is much opportunity for dramatic play during the advancing and retreating, such as looking fierce, shaking fists, and rolling up sleeves.

The conflict enacted in this singing game refers to the historic conquest of Britain by the Romans in the first century A.D.

THE KING OF THE BARBAREES

English

From the arrangement by Cecil J. Sharp

Formation Two children with both hands joined represent a Castle. Two children standing about ten feet from the Castle represent the King of the Barbarees and his Queen. A child stands on either side of the King and Queen as Bodyguard. The rest of the players are Soldiers and form a double line behind the King and Queen.

The last two children in line move out to their left and, one behind the other, march clockwise around the Castle. The following words are then sung alternately by the Soldiers and the Castle:

Soldiers: O, will you surrender, O will you surrender
To the King of the Barbarees?
Castle: We won't surrender, we won't surrender
To the King of the Barbarees.
Soldiers: You'll have to surrender, you'll have to surrender
To the King of the Barbarees.
Castle: We won't have to surrender, we won't have to surrender
To the King of the Barbarees.
Soldiers: We will go to the King, we will go to the King,
To the King of the Barbarees.
Castle: You may go to the King, you may go to the King,
To the King of the Barbarees.

The Soldiers now march to the King, kneel in front of him, and sing:

Soldiers: Good morning, good King, good morning, good King.
We have a complaint to make.
King: (spoken) What's that?
Soldiers: They won't surrender, they won't surrender,
To the King of the Barbarees.
King: (spoken) Then take two of my trusty soldiers.

The last two children in the double line behind the King and Queen fall into line behind the first two soldiers to surround the Castle and, in single file, all four walk around the Castle, demanding its surrender as described

Gomme and Sharp, *Children's Singing Games, Set IV*, p. 40. Used by permission.

above. When the Castle refuses, all return to the King and, kneeling, make their complaint as before. The King again tells them to take two trusty soldiers and the movement is repeated. This is repeated until all Soldiers are in line. At the next complaint, the King says, "Then take my Queen."

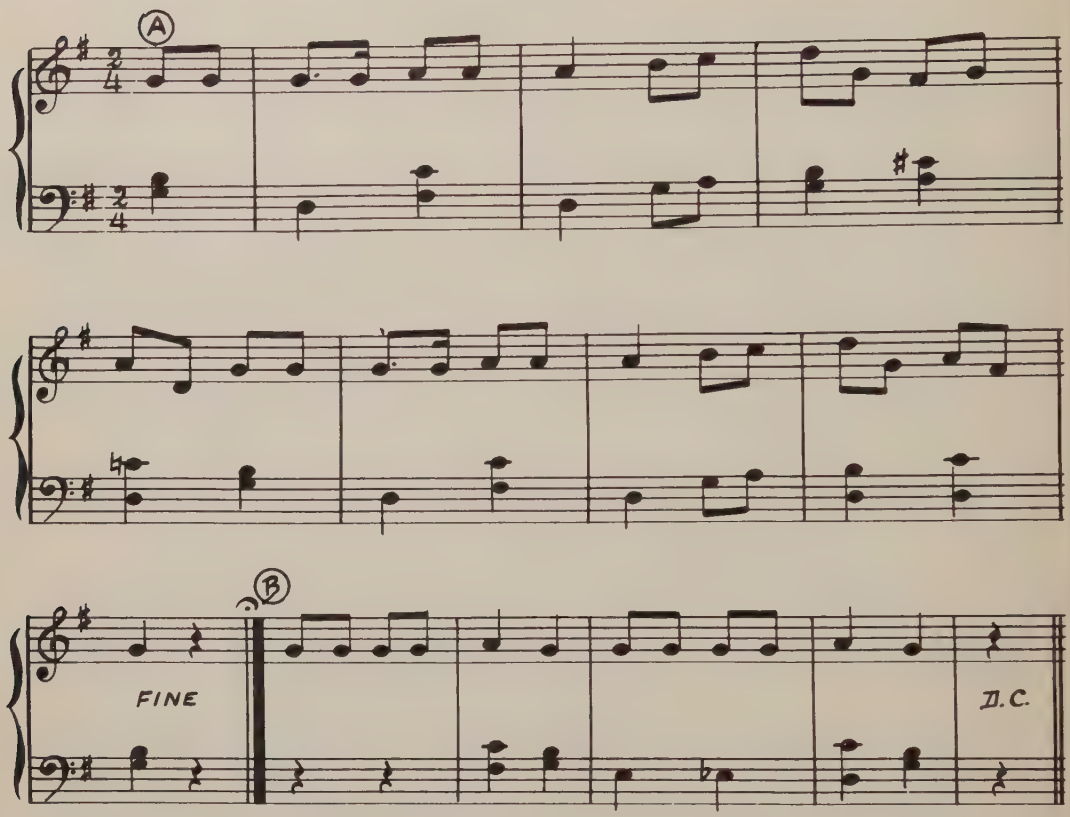
The Queen now marches at the head of the line and the song with the Castle is repeated. When the Castle still refuses and the complaint is made, the King says, "Then I will go myself."

The King then leads the line around the Castle, but the Castle still refuses to surrender.

All now line up, one behind the other, about fifteen feet from the Castle. The King runs up to the couple representing the castle and throws his weight on their joined hands. If the hands are separated, the King wins. If not, the Queen tries. Each of the soldiers in turn tries to break the clasped hands of the Castle. If one succeeds, the King is the winner. If no one succeeds, the Castle is the winner.

ON THE BRIDGE OF AVIGNON

French



1.

A. On the bridge of Avignon
They are passing, they are dancing;
On the bridge of Avignon
They are dancing in a ring.

B. Gentlemen all do this way,
Then they all do this way.

2.

A. Repeat

B. Ladies all do this way,
Them they all do this way.

3.

A. Repeat

B. Soldiers all do this way,
Then they all do this way.

4.

A. Repeat

B. Street boys all do this way,
Then they all do this way.

Formation Partners in single circle; hands may or may not be joined.

Lines of Song Verse 1

1–4 Skip clockwise around circle.

5 Partners face and, pretending to remove their hats, make a sweeping bow.

6 Bow to neighbor; all turn to face person on other side and bow in same manner.

Lines of Song

Verse 2

1–4 Skip clockwise around circle.

5 Partners face and curtsey.

6 Curtsey to neighbor; all turn to face person on other side and curtsey in same manner.

Verse 3

1–4 Skip clockwise around circle.

5 Partners face and salute.

6 Salute neighbor; all turn to face person on other side and salute in same manner.

Verse 4

1–4 Skip clockwise around circle.

5 Partners face, place thumbs in ears, palms of hands forward, and wag hands like donkey ears.

6 Repeat movement to neighbor; all turn to face person on other side and repeat movement.

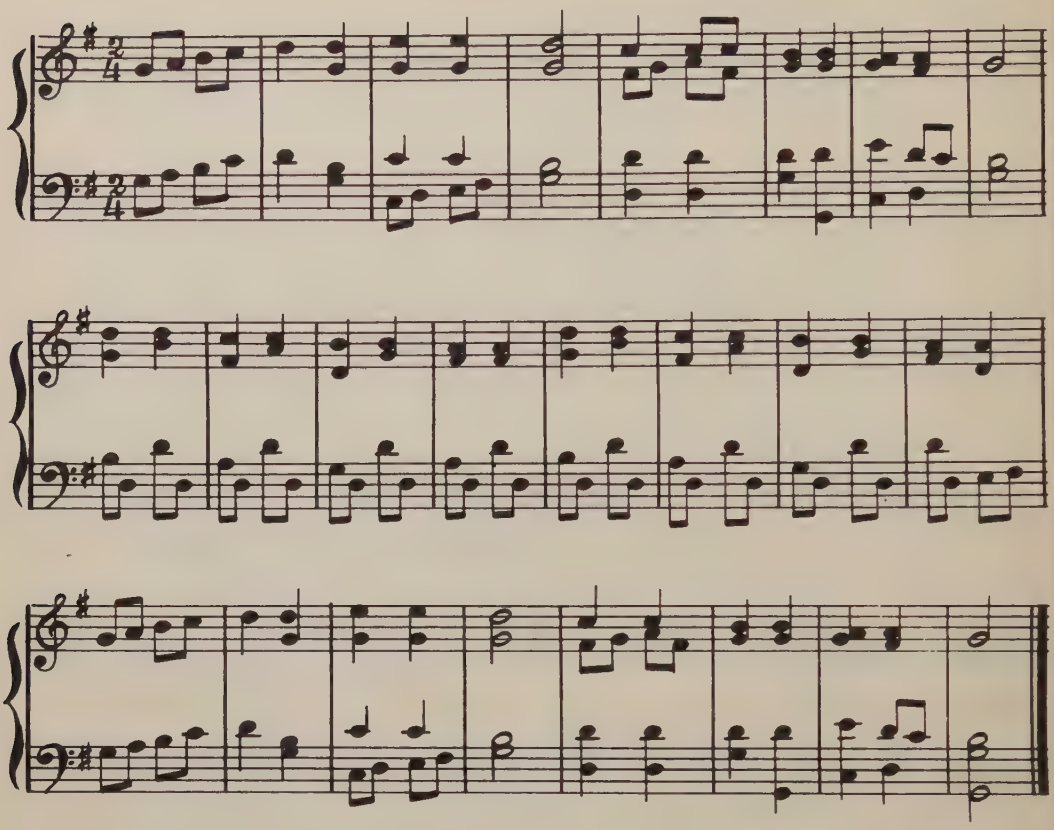
Finis

1–6 Repeat as in Verse 1.

1–4 Repeat as in Verse 1.

Part B of the song should be sung more slowly than Part A.

THE SNAIL



1. Hand in hand, you see us well,
   Creep like a snail into his shell.
   Ever nearer, ever nearer,
   Ever closer, ever closer,
   Very snug, indeed, you dwell,
   Snail within your tiny shell.

2. Hand in hand you see us well,
   Creep like a snail out of his shell.
   Ever farther, ever farther,
   Ever wider, ever wider,
   Who'd have thought this little shell
   Could have held us all so well.

Formation Single line in circle formation, all facing clockwise. One child acts as the leader of the line. Hands are joined except between leader and person ahead of him in line.

Verses

1 With a walking step, the leader winds the class into a circular spiral, ring within ring. He arrives at the center as the last line is sung (see diagram above).

Crampton and Wollaston, *The Song Play Book*, p. 14.

Verses

2 The leader countermarches, unwinding the line by reversing the path he took to wind it. As a variation he may draw the line out by going directly from the center under the raised arms of the several rings around him as though passing through a hole in the shell. In this variation, children stand in place until they are drawn through the "hole."

Chapter Five

SIMPLE FOLK DANCES

BINGO

American

A big black dog sat on the back porch
And Bingo was his name.
A big black dog sat on the back porch
And Bingo was his name.
B—I—N—G—O
B—I—N—G—O
B—I—N—G—O
Bingo was his name.
B—I—N—G—O

Bingo serves as an excellent medium for teaching the basic "grand right and left" as well as being a good mixer and "ice breaker" for parties.

Formation Partners in double circle facing counterclockwise with inside hands joined, boys on left of partners.

Measures

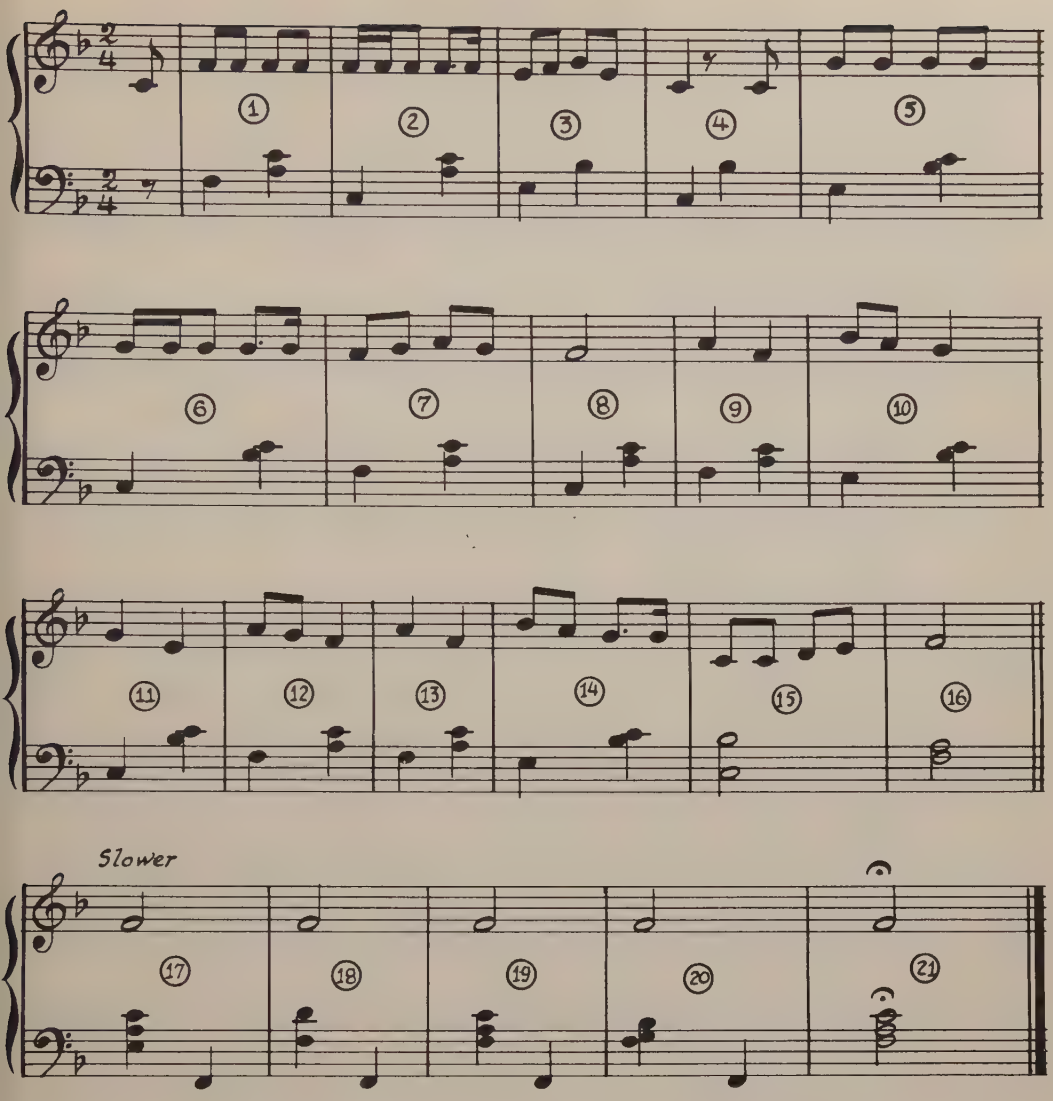
1–8 Move forward counterclockwise around circle with 16 walking steps.

9–16 Boy swings girl forward as all join hands to form a single circle, continuing to move counterclockwise with 16 walking steps.

17–21 Partners quickly face each other. As word *Bingo* is slowly spelled out, all dance a grand right and left as follows: partners join right hands and pass by right shoulders on *B*; join left hands with next person and pass by left on *I*; join right hands with next person and pass by right on *N*; join left hands with next person and pass by left on *G*. On reaching the fifth person (counting partner as one), all shout a long, drawn-out" Oh——!" and and greet new partners hilariously, by hugging, shaking both hands vigorously, and patting them on the back.

Repeat entire dance as many times as desired, dancing each repetition with a new partner.

BINGO



BLEKING

(Blē'-king)
Swedish

"Bleking" is one of the best known Swedish folk dances, taking its name from the Bleking step used in the dance as analyzed in Measures 1-2 below. A "slow, slow, quick, quick, slow" rhythmic pattern characterizes the Bleking step and provides a pleasant contrast to the even rhythm of the step hop in the second part of the dance.

Formation Single circle, partners facing, both hands joined, or couples may be scattered informally about the room.

Measures

1 Spring onto left foot, placing right heel forward on floor, toe pointing up, at the same time thrusting right arm forward, elbow straight, left arm backward, elbow bent, with body twisted slightly to left (Ct. *one*). Reverse movement to repeat on right (Ct. *two*).

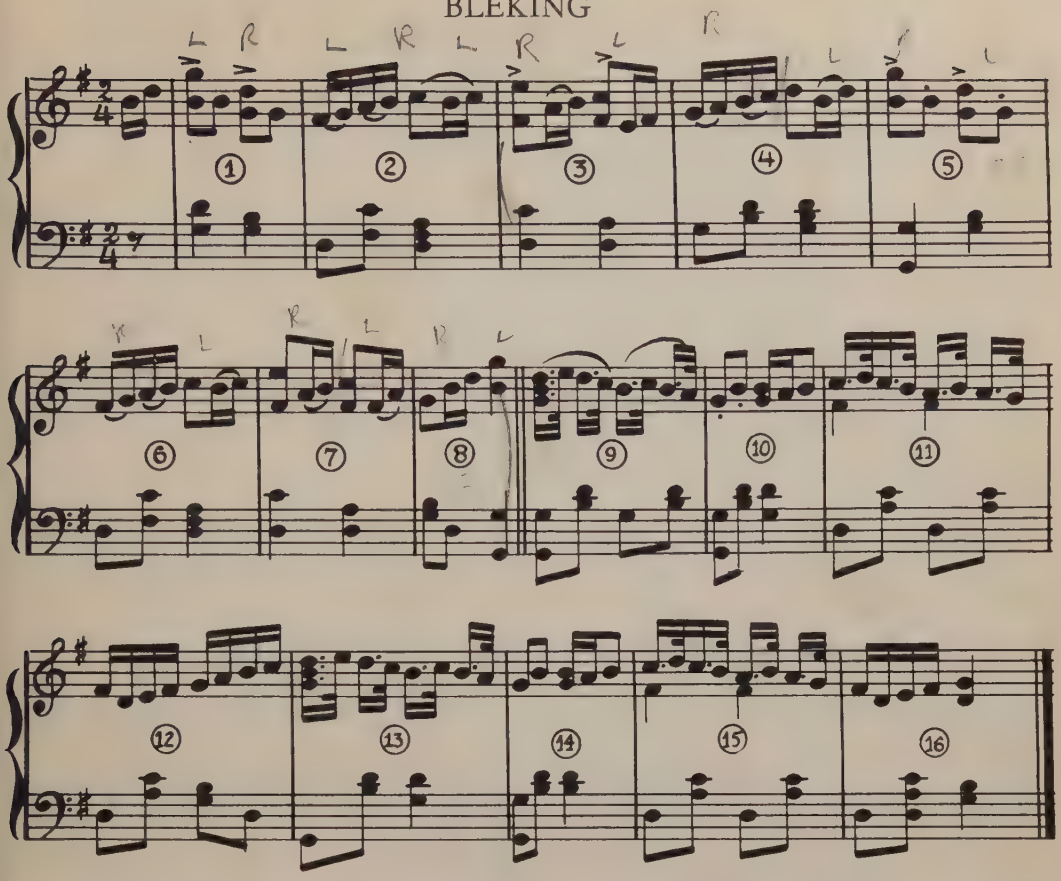
2 Repeat movement three times in quick succession: left, right, left (Ct. *one*, *and*, *two*).

3–8 Repeat Bleking step (described in Meas. 1-2) three times, beginning right, left, right. Girl shifts weight quickly onto left foot at end of last Bleking step to free her right foot for beginning next step.

9–16 With arms extended sideward, hands clasped, partners turn clockwise while progressing counterclockwise with 16 step hops, boy beginning left, girl beginning right, both extending the free leg sideward on each step hop.

Repeat entire dance as many times as desired.

BLEKING



C. Ward Crampton, *The Folk Dance Book* (New York: A. S. Barnes and Co., 1909, 1937), p. 15. Used by permission.

CAPTAIN JINKS

American

I'm Captain Jinks of the horse marines,
I feed my horse on corn and beans,
And swing the ladies in their 'teens,
For that's the style in the army.
I teach the ladies how to dance,
How to dance, how to dance;
I teach the ladies how to dance,
For that's the style in the army.
Salute your partner and turn to the right,
And swing your neighbor with all your might,
And promenade with the ladies' right,
For that's the style in the army.

This version of "Captain Jinks," one of America's favorite dances, is an especially good mixer and should be danced with a smooth, easy, yet contained style characteristic of Early American folk dances.

Formation Partners in double circle facing counterclockwise with inside hands joined.

Measures

1–4 Beginning left, couples move forward counterclockwise around circle with 8 walking steps.

5–8 Partners face, join both hands, and turn clockwise in place with 8 skipping steps.

9–10 Retaining joined hands, partners face, extend both arms sideward at shoulder level, and move sideward to progress counterclockwise around the circle with 3 slides and 1 step, boys beginning left, girls right.

11–12 Releasing forward hands, couples swing joined hands forward between them and turn back to back to continue progressing counterclockwise with 3 slides and 1 step, boys beginning right, girls left.

13–16 Repeat movement in Meas. 9-12 above.

1 Partners face, releasing clasped hands; girls curtsey, boys bow.

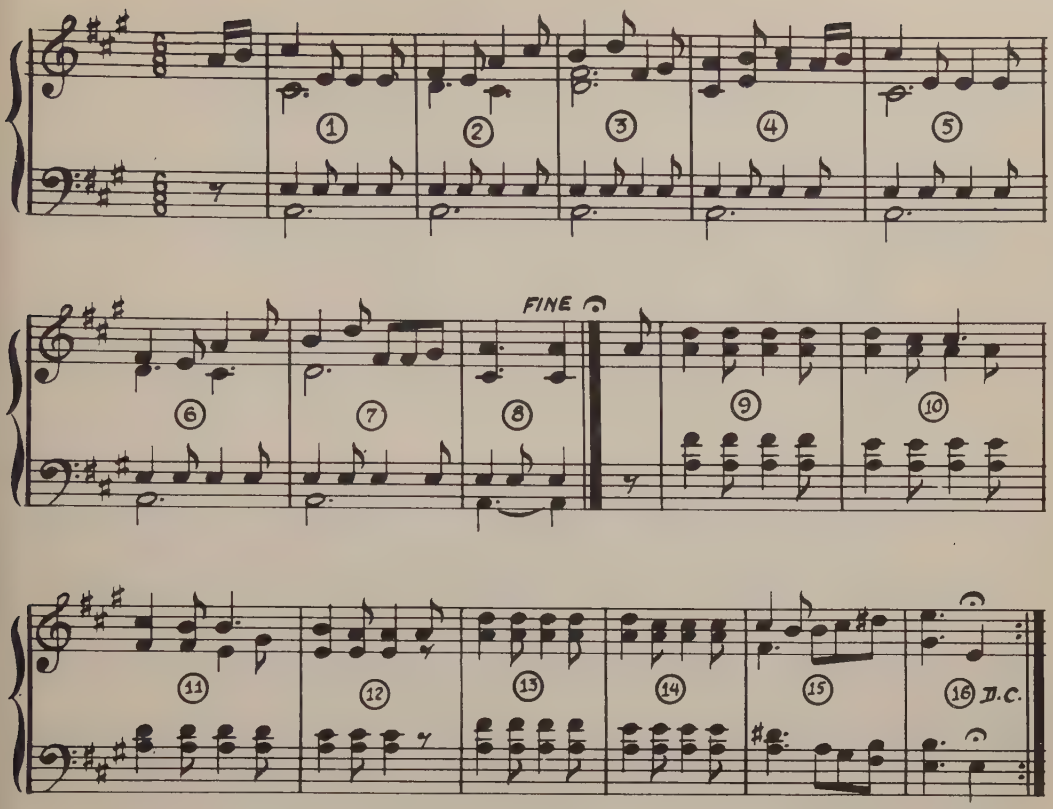
2 Both turn to own right, boys facing clockwise, girls counterclockwise.

3–4 Join both hands with neighbor on right and turn clockwise once around in place with 4 skipping steps, beginning left.

5–8 With inside hands joined with new partner, all begin left to progress forward counterclockwise around circle with 8 walking steps.

Repeat entire dance as many times as desired.

CAPTAIN JINKS



CARIBOU DANCE

American Indian

In the culture of the American Indian, as among other primitive groups, dance played a vital role in the lives of the people and served many functions other than recreation. For example, dance was used in worship, supplication, initiation, and celebration. "The Caribou Dance" represents a supplication for success in the hunt so that the tribe may have food.

Characters Thirteen or fifteen dancers; one is the Medicine Man, four represent Caribou, and eight or ten are Hunters.

Basic Steps *Single Step:* a slow walk with knees lifted high. Begin by raising right knee high in front, step right. Repeat alternating left and right.

Indian Skip: this is actually a step-bounce. Step right with slightly bent knee and ankle, immediately lifting heel from floor (Ct. *one*). Bounce right heel to floor with weight on ball of right foot (Ct. *and*). Repeat alternately on left and right. The knees remain slightly bent throughout. The rhythm beaten on the drum for this step is even, and has an accent on *one;* thus the beat is an alternation of strong and weak beats.

The Medicine Man enters carrying a drum or tom-tom. Standing in front of the fire, he beats three times, then says in a loud singing voice, "My people, for many moons there has been no meat in our lodge and our tribe is starving. Let us call upon the Great Spirit to send success to our hunters that they may bring much caribou to save us. Let us do the Caribou Dance." (These lines may be improvised to incorporate the preceding thought.)

The Medicine Man stands at the extreme right and beats his drum for the single step. He says, "The caribou come!"

The Caribou enter in single file, using the single step. Their left hands, holding forked branches to represent horns, are held at their foreheads; their right hands, holding sticks with strips of cloth tied to the ends to represent tails, are held at their backs. They circle the fire, keeping equal distances apart.

The Medicine Man beats two quick, sharp strokes and stops drumming. (These two sharp beats are always the signal for the Caribou to stop dancing.) The Medicine Man says, "The caribou worship the Great Mystery of Fire."

The Caribou face the fire and, bowing low, say, "Baa-a-a-a-a."

The Medicine Man resumes his drumming and the Caribou dance once again around the fire. The Medicine Man stops them with a double beat and says, "The caribou worship the Four Winds of Heaven."

The Caribou turn toward the four points of the compass and, bowing low, say "Baa-a-a-a-a."

Adapted from *The Birch Bark Roll*, Woodcraft Manual for Girls, by Ernest Thompson Seton. Copyright 1916 by Ernest Thompson Seton, reprinted by permission of Mrs. Grace Gallatin Seton and Doubleday and Company, Inc.

The Medicine Man begins the rhythm for the Indian skip on the drum, and the Caribou circle the fire once more. The Medicine Man says, "In the fullness of life, the caribou fight."

The Caribou pair off and, with lowered heads and one foot advanced, pretend to fight with much stamping of feet and intermittent sounds made by blowing out forcibly through closed lips.

The Medicine Man beats the rhythm for the Indian skip and the Caribou dance once around the fire with this step. The Medicine Man stops his drumming and says, "The caribou fight again." They fight as above but change opponents.

The Medicine Man resumes his drumming and the Caribou circle the fire with the Indian skip. The Medicine Man then howls like a wolf. The Caribou charge in a rank of four at the Medicine Man with the fighting action described above.

Just before the Caribou reach him, the Medicine Man starts beating again and cries out, "The wolves are driven off." The Caribou turn and dance back around the fire with the Indian skip. Still beating his drum, the Medicine Man crosses to the other side of the room. When in position, he cries out like a wildcat. The Caribou attack as before.

The drum starts again and the Caribou dance once more around the fire. The Medicine Man says, "The hunters come in." The Hunters stalk in single file until they form a semicircle in back of the Caribou, who continue to dance around the fire.

The leader of the Hunters designates which Caribou each Hunter is to shoot, then gives a signal by clapping his hands once, whereupon the Hunters pretend to shoot at the Caribou with bows and arrows. One Caribou leaps high into the air and falls; the others run away. The Hunters dance in triumph around the fallen animal, using the Indian skip taken at a faster tempo, until the Medicine Man stops drumming. All sit.

The Medicine Man moves slowly into the center of the circle and, standing by the fire, says, "Behold it never fails. The Caribou Dance brings the Caribou. It is great medicine. Now there will be meat in the lodge!"

CARROUSEL

Swedish

Little children, sweet and gay,
Carrousel is running.
It will run till ev'ning.
Little ones a nickel, big ones a dime.
Hurry up, get a mate, or you'll surely be too late.

Chorus: Ha-ha-ha, happy are we,
Anderson, and Peterson, and Henderson, and me.
Ha-ha-ha, happy are we,
Anderson, and Peterson, and Henderson, and me.

In Napoleonic times, the carrousel was a military pageant involving competition between teams of cavalrymen in various feats of horsemanship. It is an appropriate term, therefore, for the merry-go-rounds found at fairs and amusement parks and so beloved by children. The steps of this Swedish folk dance suggest the movement of the merry-go-round and, especially in the second part, the joy which children experience in the ride.

Formation Partners in double circle, facing center. Dancers in inside circle join hands; dancers in outside circle place hands on shoulders of partners in inside circle.

Measures

1–7 Beginning left, all move clockwise with step left sideward, close right to left (Ct. *one*, *two*). Repeat thirteen times.

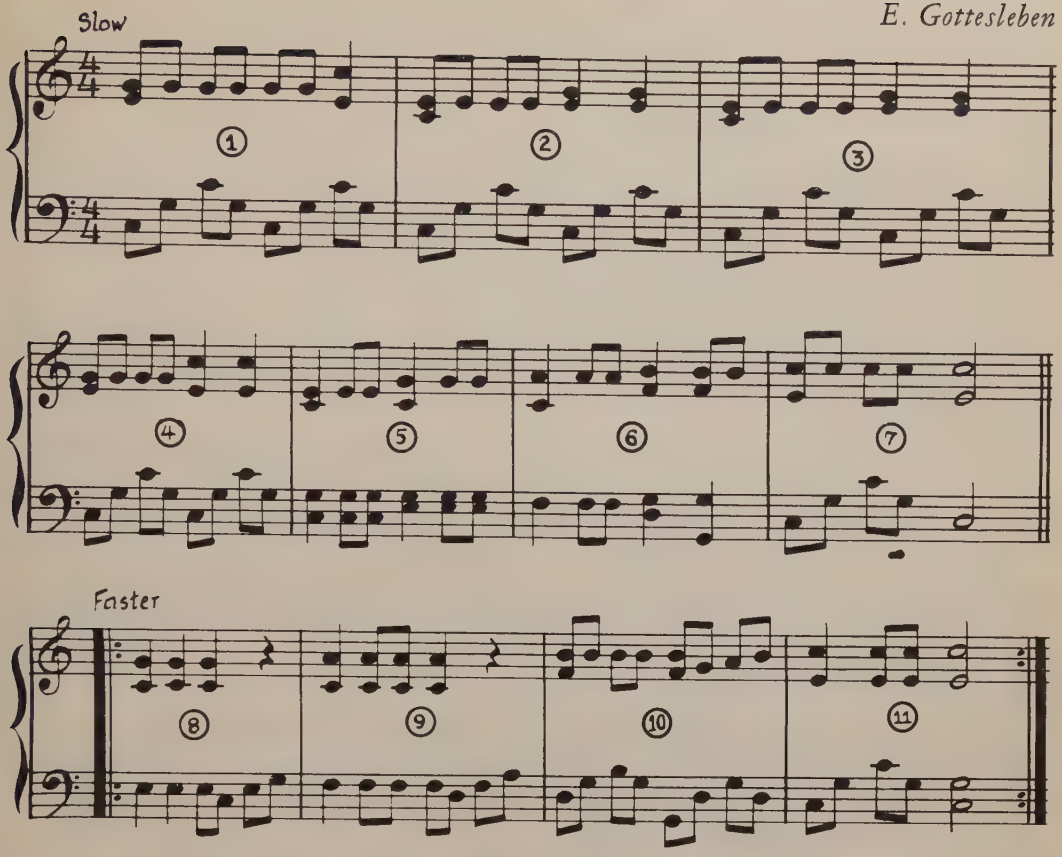
8–11 } Continue moving clockwise with short, quick sliding steps.
8–11 }

Partners exchange places in circles quickly to repeat dance from beginning.

Repeat dance as many times as desired.

CARROUSEL

E. Gottesleben



COME, LET US BE JOYFUL

German

Come, let us be joyful
While life is merry and gay;
Gather its roses
Ere they fade away.
Oh, don't you worry and don't you fret,
There's lots of life in the old world yet.
Just take the rose, the thorn forget,
While on your way rejoicing.

This German folk dance in three parts contrasts a gracious advancing, bowing, and retreating in the first and last parts with an exuberant skipping in the middle part.

Formation Lines of three dancers, a boy in the middle with a girl on either side, arranged in a circular formation so that every other line of three faces clockwise while others face counterclockwise; thus, every two lines of three in the circle face each other.

Measures

1–2 Moving toward opposite line of dancers, all walk forward 3 steps and bow.

3–4 Returning to places, all walk backward 4 steps.

5–8 Repeat movements in Meas. 1–4.

9–10 Boy and girl on his right link right arms and skip once around in place, turning clockwise, with 4 skipping steps.

11–12 Boy and girl on his left link left arms and skip once around in place, turning counterclockwise, with 4 skipping steps.

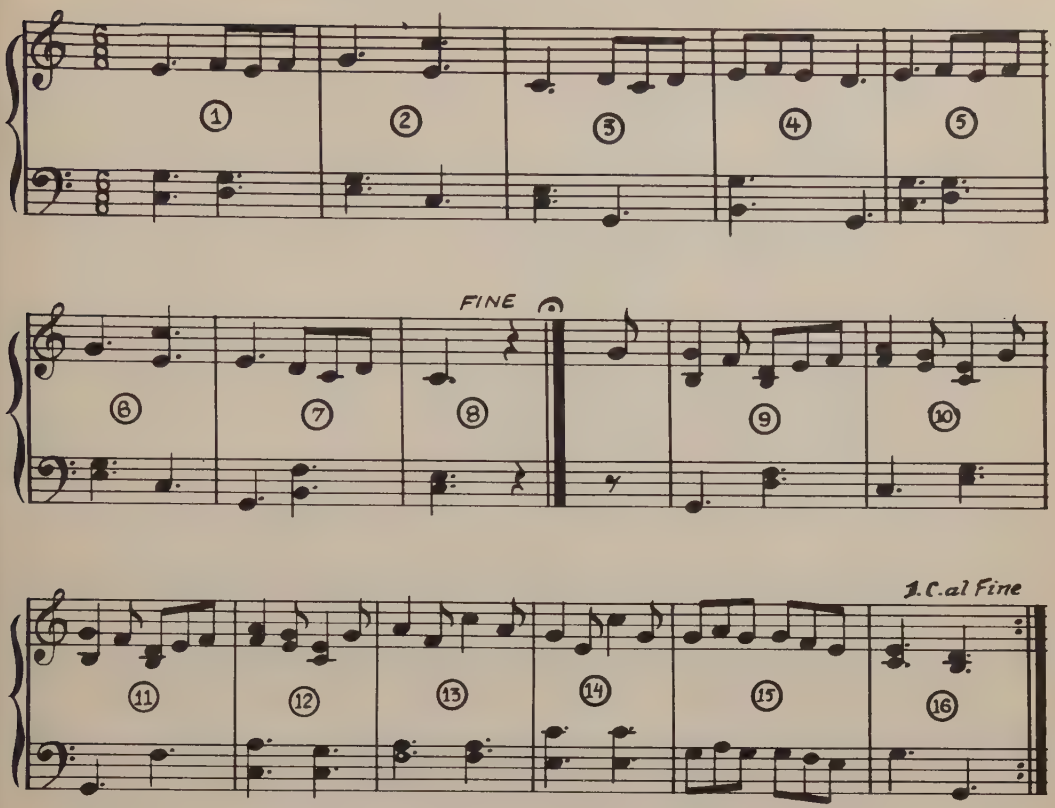
13–16 Repeat movements in Meas. 9-12.

1–4 Repeat movements in Meas. 1-4 above.

5–8 Moving toward opposite line of dancers, all walk forward 4 steps, drop hands and pass through opposite line with 4 more walking steps, each dancer passing opposite by right shoulders, to meet new line of dancers.

Repeat entire dance as many times as desired.

COME LET US BE JOYFUL



THE CRESTED HEN

Danish

This vigorous and popular Danish dance gets its title from an attempt made by each girl in the second part of the dance to capture a red stocking cap from the boy's head. If one girl is successful, she dons the cap herself and becomes the "crested hen."

Formation Sets of three dancers, one boy between two girls, with hands joined to form a single circle.

Measures

1–8 Leaning strongly away from each other, dancers circle clockwise with 7 step hops, beginning with a vigorous stamp left. On Ct. *one*, Meas. 8, dancers step right and spring into the air, making a half-turn in the air to face counterclockwise around the circle (Ct. *two*, Meas. 8).

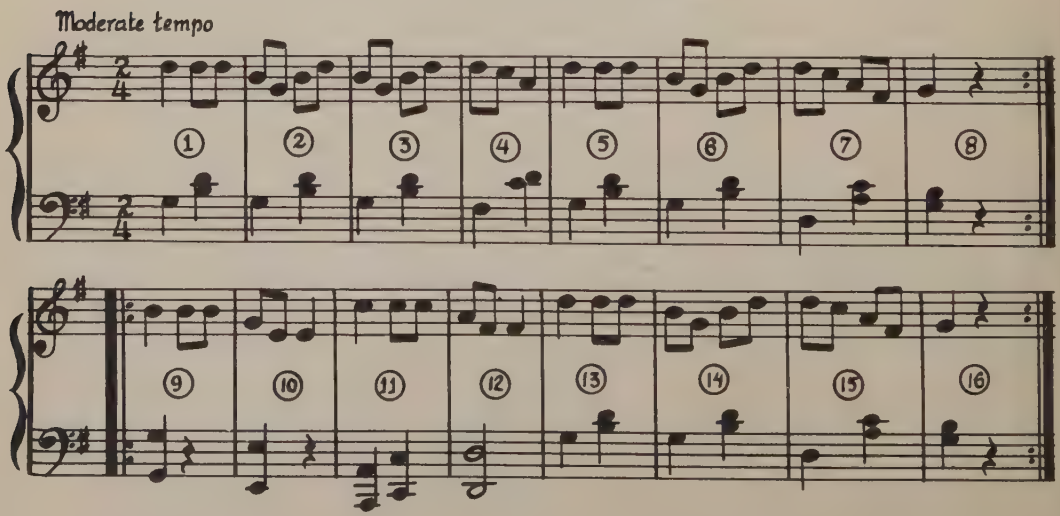
1–8 Dancers land on both feet facing counterclockwise (Ct. *one*, Meas. 1), hop right (Ct. *two*, Meas. 1), and continue to move counterclockwise around the circle with 7 step hops. On the last step hop, girls drop their joined hands and move backward into positions on either side of boy to form a straight line, placing free hands on hips.

9–12 Retaining joined hands with boy, girl on right dances forward with 4 step hops and passes under the arch formed by the boy and girl on his left while they dance in place with 4 step hops.

13–16 Boy follows girl on right, turning under his own arm with 4 step hops as she dances into her original place on his right and left girl dances in place with 4 step hops.

9–16 Repeat movement in Meas. 9-16 above with girl on left turning under the arch.

Repeat entire dance as many times as desired.



SKIP TO MY LOO

American

1. My wife has left me, what'll I do?
   My wife has left me, what'll I do?
   My wife has left me, what'll I do?
   Skip to my Loo, my darling.

2. Pretty as a redbird, prettier, too,
   Pretty as a redbird, prettier, too,
   Pretty as a redbird, prettier, too,
   Skip to my Loo, my darling.

3. Gone again and what'll I do? etc.
4. I'll get another one, prettier, too, etc.

This is one of the most popular of all play-party games. In certain sections of the south, *loo* is a common name for sweetheart.

Formation Partners in double circle, facing counterclockwise, inside hands joined, with girl on right of partner. An extra boy in center.

Measures

Verse 1

1–8 All progress forward counterclockwise with 16 skipping steps. Boy in center skips alone.

Verse 2

1–2 Dancers stand in place. Boy in center, singing alone, goes to face a girl of his choice.

3–4 Boy from center takes hand of girl of his choice. Other dancers join in singing.

5–8 Boy from center and new partner skip across center of circle to a place in the circle.

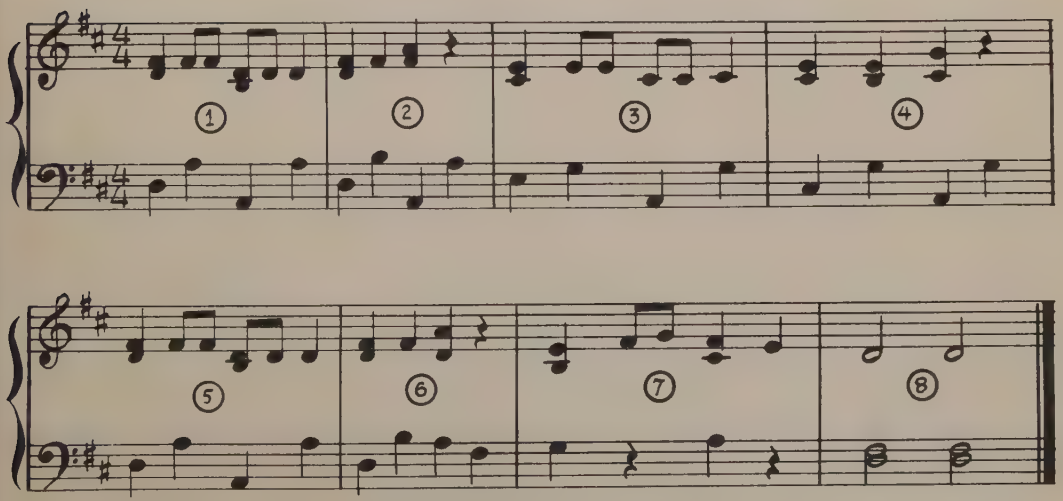
Verse 3

1–8 Boy left without partner skips alone within circle while other dancers skip forward counterclockwise around circle as in Verse 1.

Verse 4

1–8 Repeat movements of Verse 2 above.

Repeat entire dance as many times as desired.



GUSTAF'S SKOAL

Swedish

The first part of the dance, performed in a slow and dignified manner, shows the peasant's idea of the nobleman trying to enjoy himself. The second part, fast and carefree, demonstrates the peasant having a good time. Emphasize the mock seriousness of the first part and the abandon of the second. The Swedish word *skoal* means a toast or formal salute.

Formation Sets of four couples in quadrille formation.

Measures

1–2 Head couples move forward toward center with 3 walking steps and make a bobbing bow to opposites.

3–4 Head couples move backward to place with 4 walking steps.

5–8 Side couples dance movements of Meas. 1-4.

1–8 Repeat movement of Meas. 1-8.

9–12 Side couples form an arch with inside hands joined and held high. Head couples, with 8 skipping steps in all, move toward center, separate, take inside hands with opposite, and pass through arches formed by side couples.

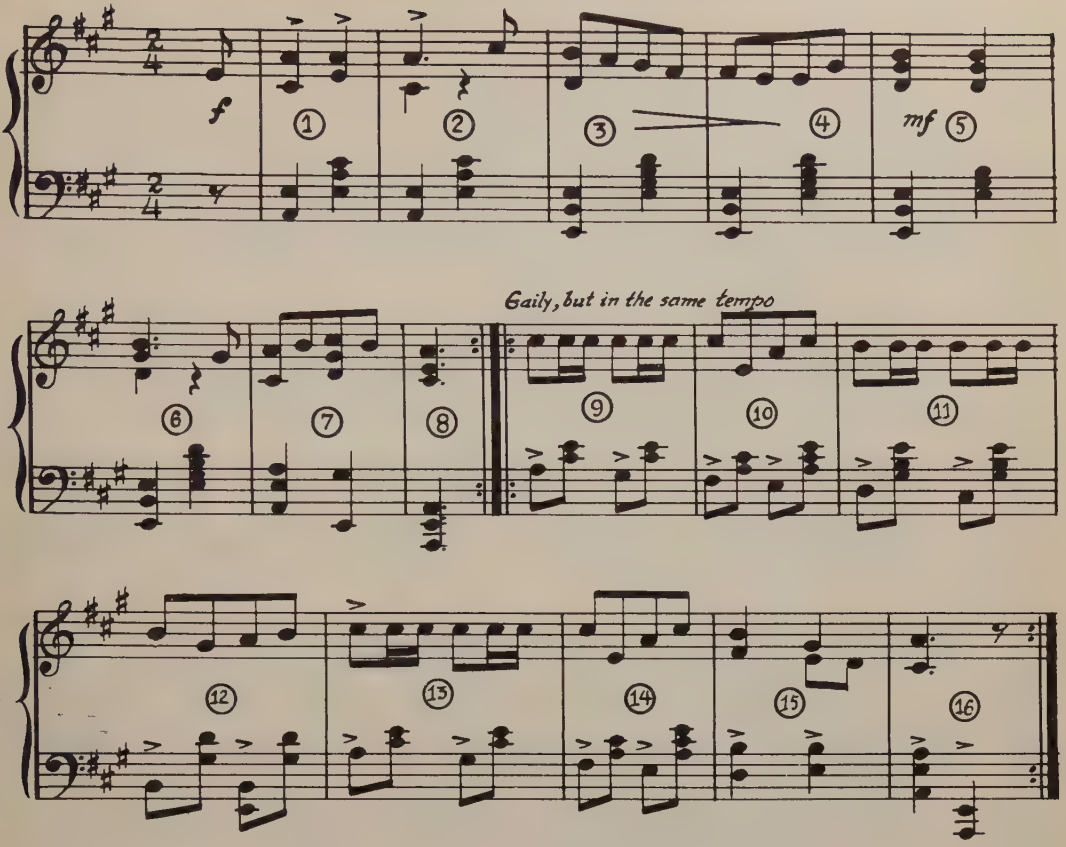
13–14 Head couples release hands with opposites and take 4 skipping steps back to original places to meet partners.

15–16 Head couples join both hands with partner and, pulling strongly away from each other, turn once around clockwise in place with 4 skipping steps.

9–16 Repeat movements of Meas. 9-16 as head couples form arches and side couples skip through.

Repeat entire dance as many times as desired.

GUSTAF'S SKOAL



C. Ward Crampton, *The Second Folk Dance Book* (New York: A. S. Barnes and Co., 1916), p. 18. Used by permission.

HOLKA MODROOKÁ

(Hōl'-ka Mo-drō'-ka)

Czechoslovakian

"Holka Modrooká," or "The Blue-Eyed Girl," is a short, quick dance with elements of turning and contrasts between accented and smooth passages, characteristics predominant in Slavic folk dances.

Formation Double circle with partners facing, girls in outside circle.

Measures

1 Step sideward left onto left foot (Ct. *one*); point right foot to floor across in front of left, bending slightly toward pointed foot and clapping hands sharply down at the left side (Ct. *two*).

2–4 Linking right arms with partner, left hands on hips, begin right to swing twice around clockwise in place with 12 small running steps (4 steps to a measure).

5 Repeat movement in Meas. 1, stepping to right and pointing left foot to floor.

6–8 Repeat movement in Meas. 2-4, linking left arms and turning counterclockwise.

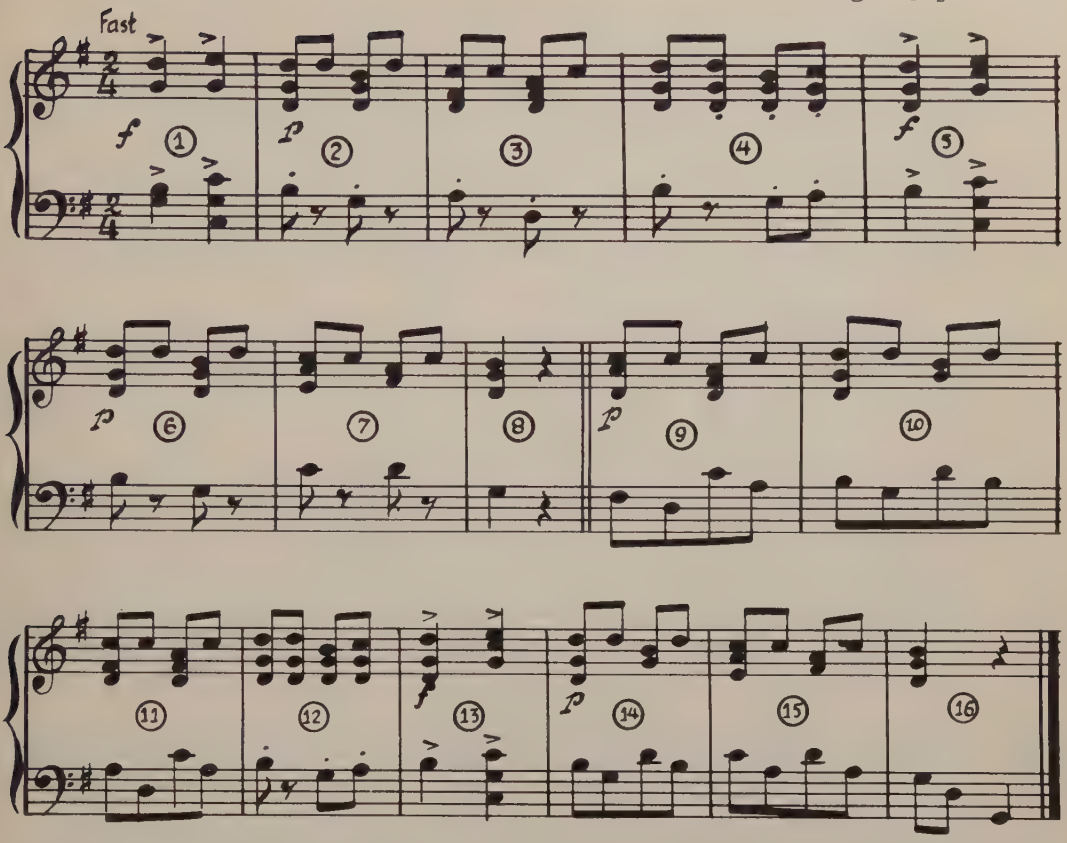
9–10 Placing hands on hips with knuckles turned inward, each dancer begins left to turn twice around clockwise in place with 8 small running steps.

11–12 Repeat movement in Meas. 9-10 above, turning counterclockwise.

13–16 Repeat movement in Meas. 1-4 above.

HOLKA MODROOKÁ

Arranged by J. Marak



Marjorie Crane Geary, *Folk Dances of Czecho Slovakia* (New York: A. S. Barnes and Co., 1922), p. 5. Used by permission.

HANSEL AND GRETEL

German

1. Partner come and dance with me,
   Both your hands now give to me,
   Right foot first, left foot then,
   Round and round and back again.
2. Tra la la la la la la,
   Tra la la la la la la,
   Tra la la la la la la,
   Tra la la la la la la.
3. With your feet go tap, tap, tap,
   With your hands go clap, clap, clap,
   Right foot first, left foot then,
   Round and round and back again.
4. With your head go nip, nip, nip,
   With your fingers snip, snip, snip,
   Right foot first, left foot then,
   Round and round and back again.

This dance is found in Humperdinck's opera, *Hansel and Gretel*. In Act I, Hansel grumbles to his sister Gretel because he is hungry. His sister tries to cheer him by teaching him a dance. "Right foot first, left foot then, round and round and back again," she says.

The story of the opera is based upon a fairy tale of the same name by Grimm. While searching for strawberries in the forest, Hansel and Gretel become lost and are captured by a witch. She plans to fatten them and then cook them into gingerbread in her large oven. In the last act they push her into the oven and thus are freed.

Formation Double circle, facing clockwise with inside hands joined, or couples may be scattered informally around the room.

Measures

Verse 1

1 Place right heel forward on floor (Ct. *one*). Place right toe backward on floor (Ct. *two*).

2 Run forward right, left, right (Ct. *one*, *and*, *two*).

3–4 Repeat movements in Meas. 1-2, beginning left.

5 Place right heel forward on floor.

6 Spring onto right foot, placing left heel forward on floor.

7–8 Drop hands with partner and turn counterclockwise once around in place with 4 skipping steps, beginning left.

Verse 2

9–16 Partners join hands and progress forward clockwise around the circle with 16 skipping steps, beginning left.

Verse 3

17 All stand in place to face partners, dropping hands.

18 Stamp left, right, left, right (Ct. *one*, *and*, *two*).

19 Stand in place, facing partner.

20 Clap hands three times (Ct. *one*, *and*, *two*).

21 Place right foot forward on floor.

22 Spring onto right foot, placing left foot forward on floor.

23–24 Turn counterclockwise once around in place with 4 skipping steps, beginning left.

Measures

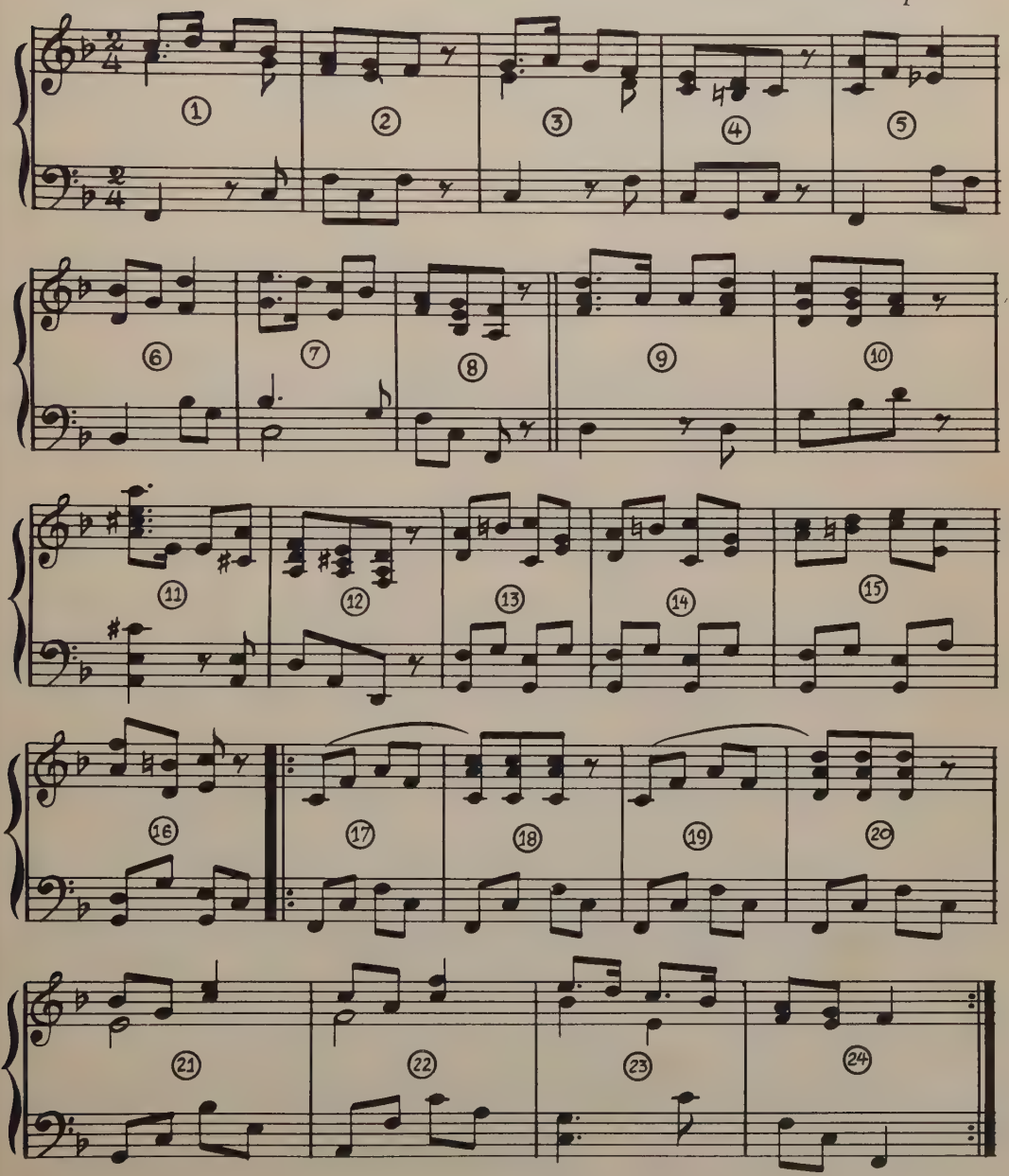
Verse 4

17–24 Repeat movements in 3, Meas. 17-24 above, substituting three quick nods of the head for the stamps and three snaps of the fingers for the claps.

9–16 Repeat movements in 2, Meas. 9-16 above, to finish dance.

HANSEL AND GRETEL

Humperdinck



HOW DO YOU DO

American

"How Do You Do" represents an American type dance in that it actually has no authentic folk source, but the various figures included are traditional in American folk dance. For this dance, the figures have been arranged to form a good mixer in which couples, rather than individual dancers, progress around the circle. Children find it fun to do, or the dance may serve as an "ice breaker" for a folk dance party or recreation period.

Formation Partners in double circle, boy on left of partner, with odd couples facing clockwise and even couples facing counterclockwise so that every two couples face each other.

Measures

I

1–2 With inside hands joined, partners begin left to move sideward to left with 3 slides and a step left.

3–4 Repeat, beginning right and moving sideward right, to return to place.

II

5–8 Each set of two couples joins hands to form a single circle and moves once around clockwise with 8 walking steps.

III

9–10 Dropping hands with opposite couple, but retaining inside hands with partner, couples move forward toward each other with 4 walking steps.

11–12 Couples move backward to places with 4 walking steps.

13–14 Couples move forward again with 3 walking steps and stop, facing opposite couple.

15–16 Couples shake hands and say "How do you do?" in four movements as follows: "How"—drop hands with partner and join right hands high with opposite person (Ct. *one*, Meas. 15); "Do"—shake joined hands downward (Ct. *two*, Meas. 15); "You"—retaining right-hand clasp, join left hands high with opposite (Ct. *one*, Meas. 16); "Do"—shake left hands downward (Ct. *two*, Meas. 16). Music stops as "How do you do" is spoken.

IV

17–18 Keeping both hands joined with opposites, all begin on foot toward center of circle to move into center with 7 slides and a step.

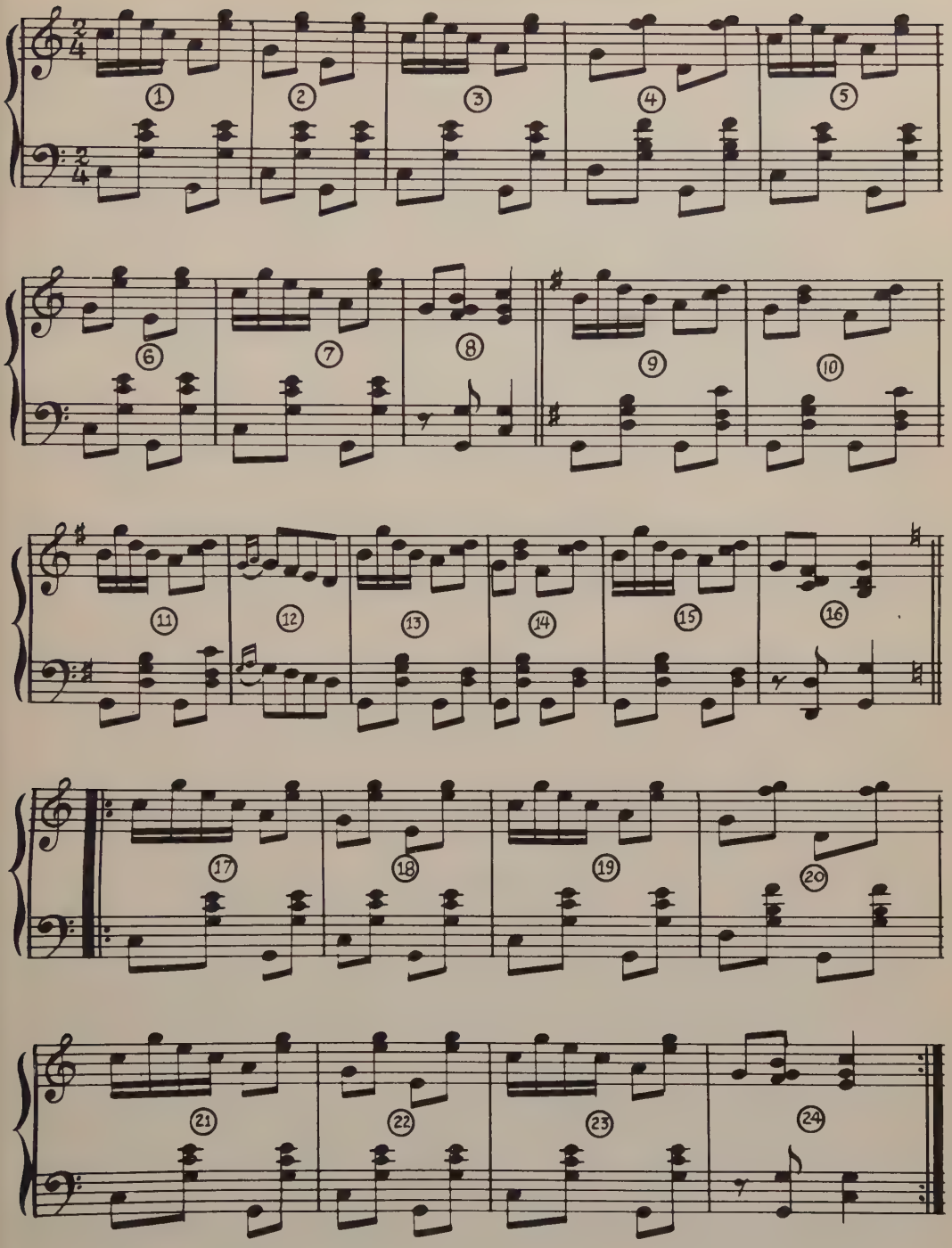
19–20 Retaining clasp of hands, reverse feet and directions of movement to slide back to places in circle.

V

21–22 Releasing hand clasp with opposites, couples form a right-hand mill by joining right hands across and turn once around clockwise in place with 8 skipping steps.

(*continued on page 94*)

HOW DO YOU DO



HOW DO YOU DO, *continued*

Measures

23–24 Reverse hands and directions of turn to repeat left with a left-hand mill.

VI

17–20 Repeat forward and back as described for III, Meas. 9-12.

21–24 Couples move forward, drop hands, and pass through opposite couple, each dancer passing his opposite by left shoulders. All continue walking forward to meet new couple. Boys bow and girls curtsey.

Repeat entire dance as many times as desired, dancing each repetition with a new couple.

NIXIE POLKA

Danish

According to Danish legend, the nixie, or water sprite, comes out periodically during the year. Any human before whom the nixie dances receives a fairy charm, and must follow the nixie wherever he goes.

Formation Single circle facing center, hands on hips. One child in center acts as the Nixie.

Measures

1–4 Spring onto left foot, placing right heel forward on floor, toe pointing up (Ct. *one*, Meas. 1); hold (Cts. *two*, *three*, Meas. 1). Repeat movement, placing left heel forward, right heel forward, left heel forward. On last spring, clap hands together once.

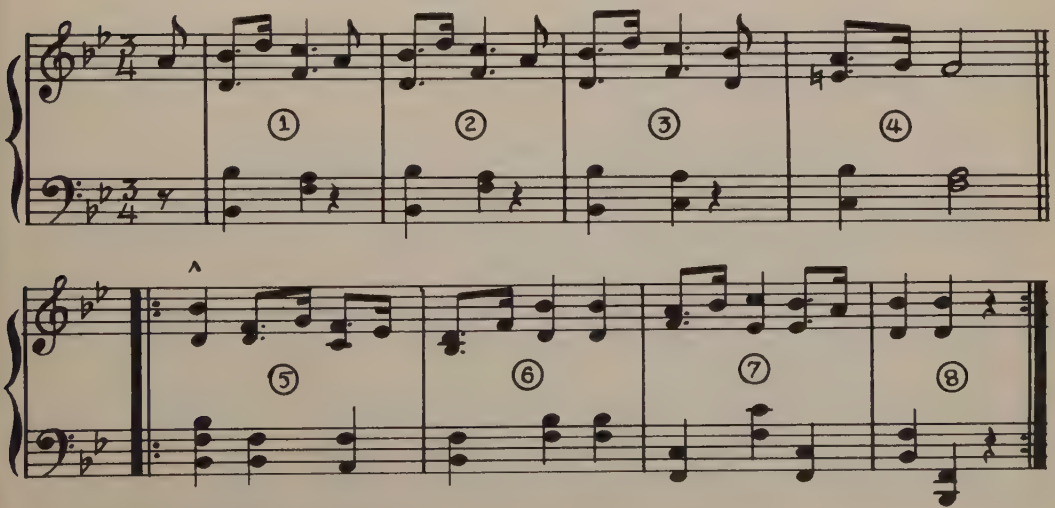
5–8 } Children forming circle dance in place with 24 running steps while
5–8 } Nixie, with 24 small running steps, moves counterclockwise around inside of circle. On last step, he stops in front of a child in the circle wherever he happens to be.

1–4 Children repeat movements of Meas. 1-4 above, Nixie dancing in front of partner. On clap (Ct. *one*, Meas. 4), Nixie jumps around, turning his back to partner who places his hands on Nixie's shoulders.

5–8 } Nixie and partner run counterclockwise around circle while chil-
5–8 } dren forming circle run in place. As before, Nixie stops on last step in front of a child.

Repeat entire dance until all children are in line. The Nixie then leads the group counterclockwise around into a circle and the first step (Meas. 1-4) is repeated to finish the dance.

In large classes, start with more than one nixie, each forming an independent line.



Crampton, *The Folk Dance Book*, p. 12.

I SEE YOU

Swedish

I see you, I see you,
Tra-la-la-la-la-la!
I see you, I see you,
Tra-la-la-la-la-la!
You see me, and I see you,
You take me, and I take you,
You see me, and I see you,
You take me, and I take you.

This gay little Swedish dance in two parts employs a favorite folk rhythmic pattern of "slow, slow, quick, quick, slow" in the first part of the dance, which is light but slower in tempo than the fast-moving second part. In this dance, the head and upper body carry the rhythmic pattern of the first part, unlike "Bleking" (page 74), in which the feet and legs carry the same pattern.

Formation Two double lines facing each other about fifteen feet apart. Girls stand behind boys with hands on boys' shoulders. In the diagram below, X represents boys and O girls.

Measures

1–2 Girls bend heads alternately to right (Ct. *one*, Meas. 1) and to left (Ct. *one*, Meas. 2), playing peek-a-boo with girls in opposite line as they sing.

3–4 Girls continue to bend heads alternately to right, left, right (Cts. *one*, *two*, Meas. 3, Ct. *one*, Meas. 4).

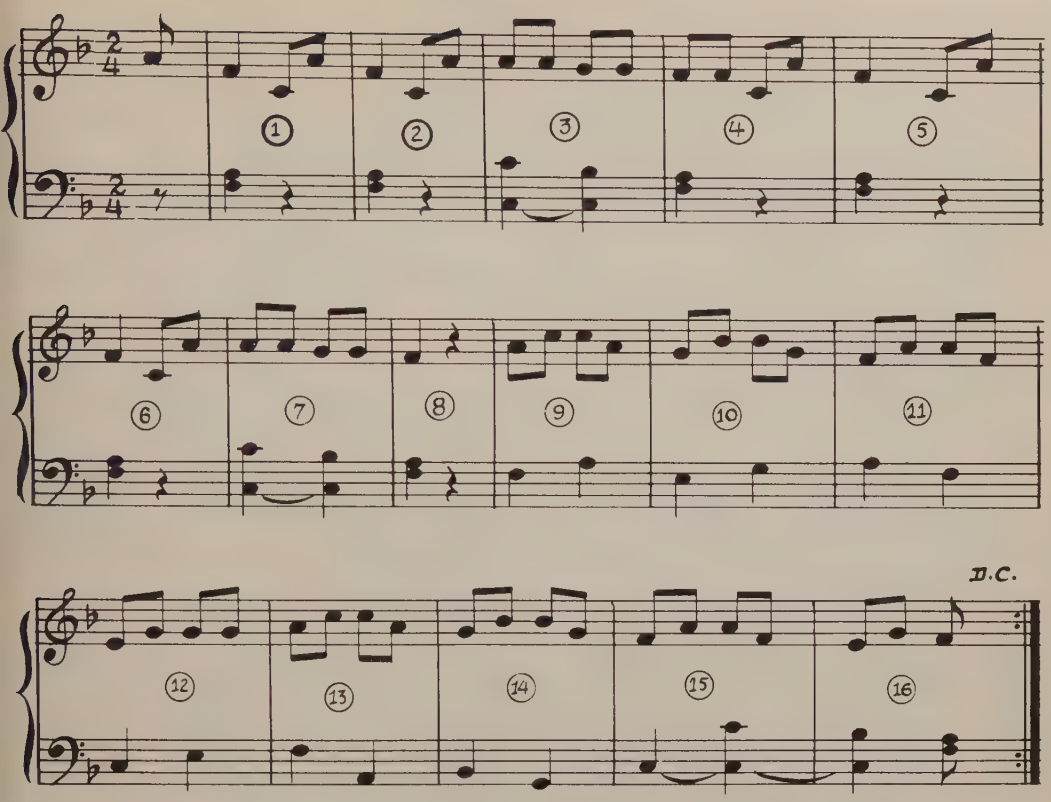
5–8 Repeat movements of Meas. 1–4, beginning to left.

9–12 All clap hands sharply (Ct. *one*, Meas. 9) as each girl moves out to left of partner to skip forward and join both hands in center with girl across from her with 4 skipping steps. Girls turn once around clockwise in place with 4 skipping steps.

13–16 All clap hands sharply (Ct. *one*, Meas. 13) as girls skip to partners and turn them once around clockwise. Finish so that boys are in back of partners for repetition of dance.

1–16 Repeat entire dance with boys dancing movements described above for girls.

I SEE YOU



Crampton, *The Folk Dance Book*, p. 43.

PATERKA

(*Pa'-ter-ka*)
Moravian

"Paterka" illustrates the type of Slavic folk dance which is simple in form and very lively in spirit. Especially characteristic of these dances are the turns with small running steps and the stamps which provide interesting rhythmic accent.

Formation Double circle (girls in outside circle) with partners facing; hands on hips with knuckles turned in.

Measures

1 Step sideward right (Ct. *one*), close left foot beside right foot (Ct. *and*). Repeat (Cts. *two*, *and*).

2 Step sideward right (Ct. *one*), close left foot beside right foot (Ct. *and*), spring sideward onto right foot, at the same time raising the left knee in front of the body (Ct. *two*), hold position (Ct. *and*).
Note: The step for Meas. 1-2 is really a sliding step in even rhythm.

3–4 Repeat movement in Meas. 1-2, beginning left and moving sideward left.

5 Repeat movement in Meas. 2 above.

6 Repeat movement in Meas. 2 above, beginning left.

7 Beginning right, turn clockwise once around in place with 4 small running steps.

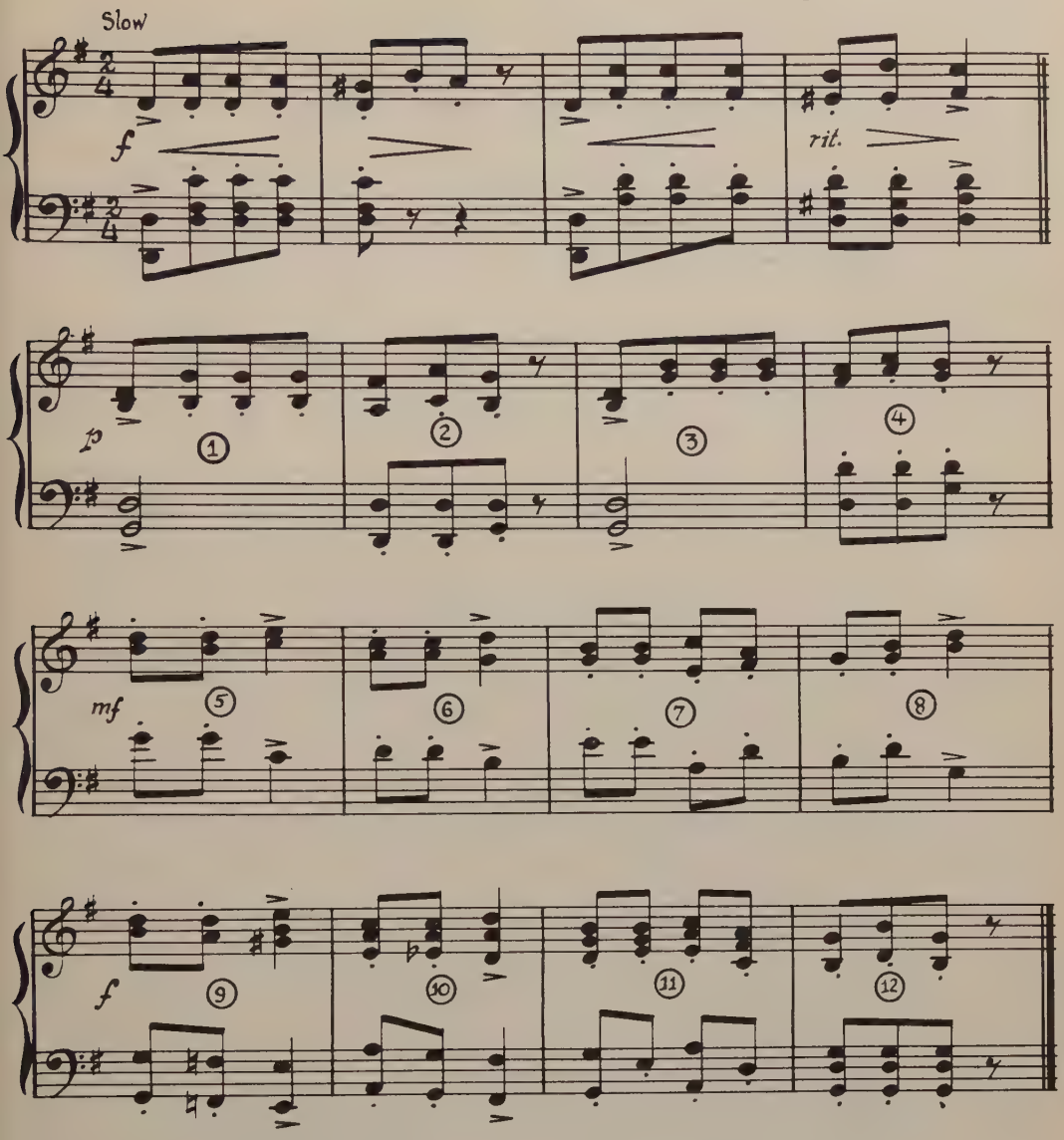
8 Stamp right, left, right in place (Cts. *one*, *and*, *two*); hold (Ct. *and*).

9–12 Repeat movement in Meas. 5-8 above, beginning left and reversing feet and directions.

Repeat entire dance as many times as desired.

PATERKA

Arranged by Jan Schuster



Geary, *Folk Dances of Czecho Slovakia*, p. 7.

POP GOES THE WEASEL

American

Several versions of this dance are found in the United States. Some are done in square formation and some in longways, but all have the characteristic "popping" figure. The tune is very old and familiar to most persons. The words are gay and nonsensical. Possibly the dance came originally from England, since it is found also in collections of English country dances.

Formation Sets of four couples in longways formation, partners facing and about four feet apart.

Measures

1–8 Head boy and girl, with inside hands joined, lead down the center of the set with 8 walking steps (Meas. 1-4), turn toward each other to reverse direction and clasp of hands, and return to place with 8 walking steps (Meas. 5-8).

1–8 Head couple turns toward outside of set, boy turning to his left, girl to her right, and passes behind other dancers to foot of set with 8 skipping steps (Meas. 1-4); head couple joins both hands at foot of set and returns up through center of set to original places with 8 skipping steps (Meas. 5-8).

9–10 Head couple faces second girl and balances with her with 4 balance steps. Balance—step right (Ct. *one*), swing left across in front of right (Ct. *and*).

11–14 Head couple and second girl join hands and circle once around clockwise with 8 walking steps.

15–16 Head couple "pops" second girl under their clasped hands into her original place in the set, releasing hands with her as she passes under.

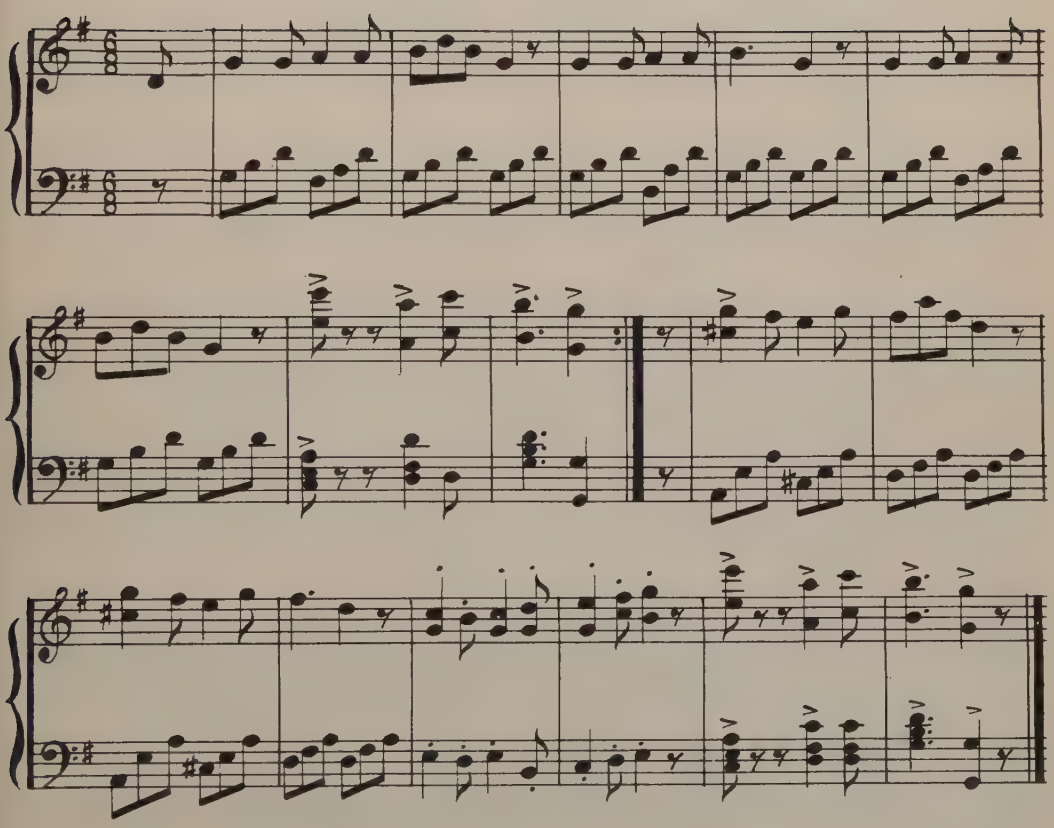
Head couple repeats movements in Meas. 9-16 five times, dancing in turn with the second boy, third girl, third boy, fourth girl, and fourth boy.

1–16 When all dancers in the set have been "popped," the head couple now at the foot of the set, turns toward outside of set. Moving behind the other dancers in the set, the head boy leads the boys and the head girl leads the girls once around to top of set and

back to places (see diagram). boy Head and girl are now at foot of set and original second couple is head couple.

Repeat dance until each couple in set has had an opportunity to be head couple.

POP GOES THE WEASEL



SEVEN JUMPS

Danish

A very vigorous dance, "Seven Jumps" usually is performed in Denmark only by men. During the second part, dancers watch carefully to see that no one moves until the music gives the signal; anyone caught moving before the signal must buy refreshments for the rest of the group. The dance is really a game with the piano. After playing Meas. 17 and 18 of the music, the accompanist may start Meas. 1 at once or may wait as long as he wishes. He also may use pauses of different lengths between each "jump" as he repeats Meas. 17-18.

Formation Single circle, all facing in; if desired, a leader may stand in the center.

Measures

I

1–8 A. With hands joined, all begin left to move clockwise with 8 step hops.

9–16 B. Retaining joined hands, spring into air on last step hop (Meas. 8), turning in the air to face around counterclockwise, and, beginning left, move counterclockwise with 8 step hops.

17 C. Release hands in circle, place hands on hips, and raise right foot from floor, right knee bent at right angles.

18 Replace foot on floor and remain motionless until music begins again.

II

1–18 Repeat A, B, C.

17–18 D. Raise left foot from floor, left knee bent at right angles, and replace foot on floor.

III

1–18
17–18 Repeat A, B, C, D.

17–18 E. Kneel on right knee. Remain kneeling until first note of Meas. 1 is played.

IV

1–18
17–18
17–18 Repeat A, B, C, D, E.

17–18 F. Kneel on left knee. All are down on both knees at this point. Remain kneeling until first note of Meas. 1 is played.

V

1–18
17–18
17–18
17–18 Repeat A, B, C, D, E, F.

Measures

17–18 G. Place right elbow on floor, chin resting in right hand. Remain in this position until first note of Meas. 1 is played.

VI

1–18, 17–18, 17–18, 17–18, 17–18 Repeat A, B, C, D, E, F, G.

17–18 H. Place left elbow on floor, resting chin in both hands. Remain in this position until first note of Meas. 1 is played.

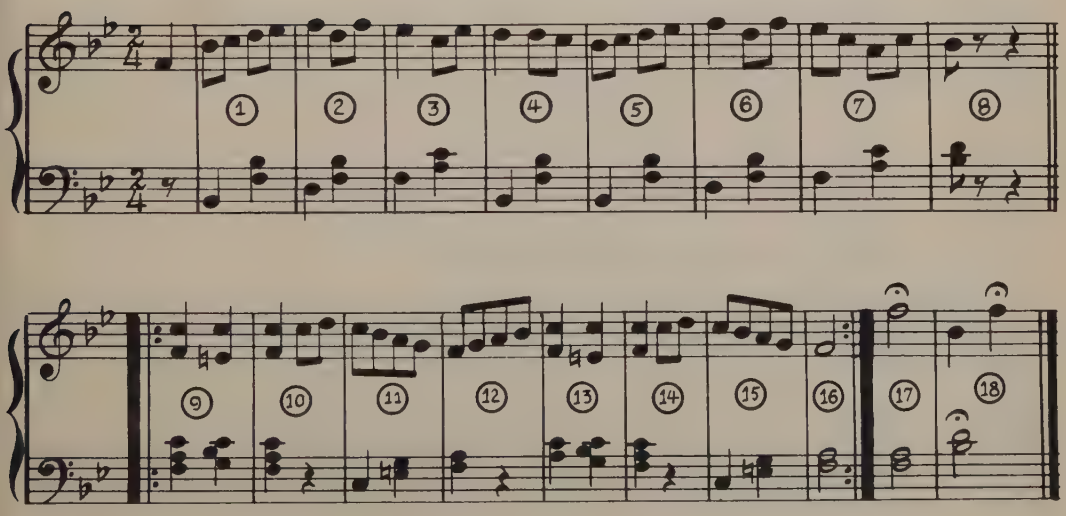
VII

1–18, 17–18, 17–18, 17–18, 17–18, 17–18 Repeat A, B, C, D, E, F, G, H.

17–18 I. Place forehead on floor. Remain in this position until first note of Meas. 1 is played.

1–16 Repeat A and B.

SEVEN JUMPS



SHAKE THEM 'SIMMONS DOWN

American

1. Circle right, do ho, do ho,
   Circle right, do ho, do ho,
   Circle right, do ho, do ho,
   Shake them 'simmons down.

2. Circle left, do ho, do ho,
   Circle left, do ho, do ho,
   Circle left, do ho, do ho,
   Shake them 'simmons down.

3. For'd-back, do ho, do ho
   For'd-back, do ho, do ho
   For'd-back, do ho, do ho
   Shake them 'simmons down.

4. Do-si-do with your partner, etc.
5. Do-si-do with your corner, etc.
6. Promenade with your corner, etc.

This dance includes basic American country dance figures in an easy arrangement and serves as a delightful mixer.

Formation Partners in single circle, boys on left of girls, with all hands joined.

Measures

Verse 1

1–8 Circle to right, counterclockwise, with 16 walking steps.

Verse 2

1–8 Circle to left, clockwise, with 16 walking steps.

Verse 3

1–2 Move forward toward center of circle with 4 walking steps.

3–4 Move backward to place in circle with 4 walking steps.

5–8 Repeat forward and back.

Verse 4

1–4 Do-si-do with partner, passing by right shoulders, with 8 walking steps.

5–8 Repeat do-si-do with partner, passing by left shoulders.

Verse 5

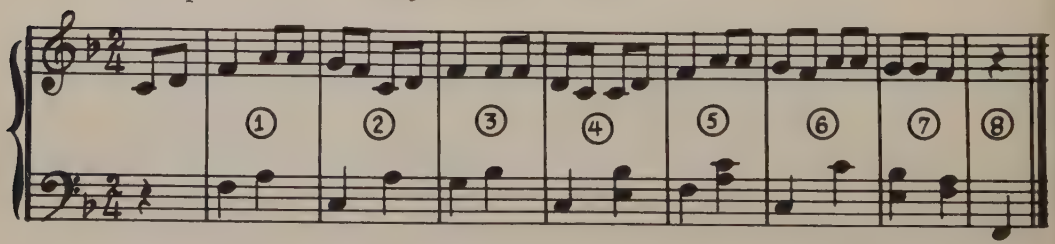
1–4 Do-si-do with corner, passing by right shoulders, with 8 walking steps.

5–8 Repeat do-si-do with corner, passing by left shoulders.

Verse 6

1–8 Promenade with corners, progressing counterclockwise around circle, with 16 walking steps. Boys swing new partners into a single circle as all join hands for repetition of dance.

Repeat dance as many times as desired.



RHEINLANDER SCHOTTISCHE

German

This German schottische includes the two dance steps which are basic to schottisches of all countries—the schottische step and the step hop. "Rheinlander Schottische," danced to a favorite German tune, is short but delightfully gay.

Formation Couples scattered informally about the room, partners facing.

Measures

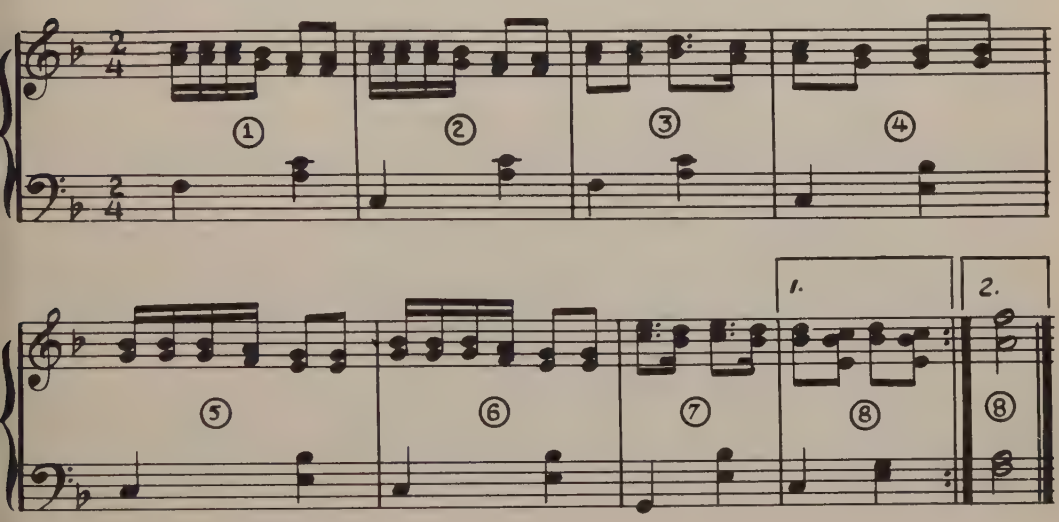
1 Boy beginning left, girl right, both dance backward away from each other with 1 schottische step.

2 Both dance forward, returning to places, with 1 schottische step.

3–4 In social dance position, partners turn clockwise two times while progressing counterclockwise with 4 step hops.

5–8 Repeat movement of Meas. 1-4.

Repeat entire dance as many times as desired. Vary the direction of the schottische by moving sideward rather than forward.



SHOO FLY

American

Shoo, fly, don't bother me,
Shoo, fly, don't bother me,
Shoo, fly, don't bother me,
For I belong to somebody.
I feel, I feel,
I feel like a morning star.
I feel, I feel,
I feel like a morning star.

"Shoo Fly" represents one of the best-known folk dances in America, where it appears in many versions. The version presented here is a simple and charming mixer.

Formation Partners in single circle, all hands joined, with girl on right of partner.

Measures

1–2 Move forward toward center of circle with 4 walking steps, swinging joined hands forward and up.

3–4 Move backward to place in circle with 4 walking steps, swinging joined hands downward and backward.

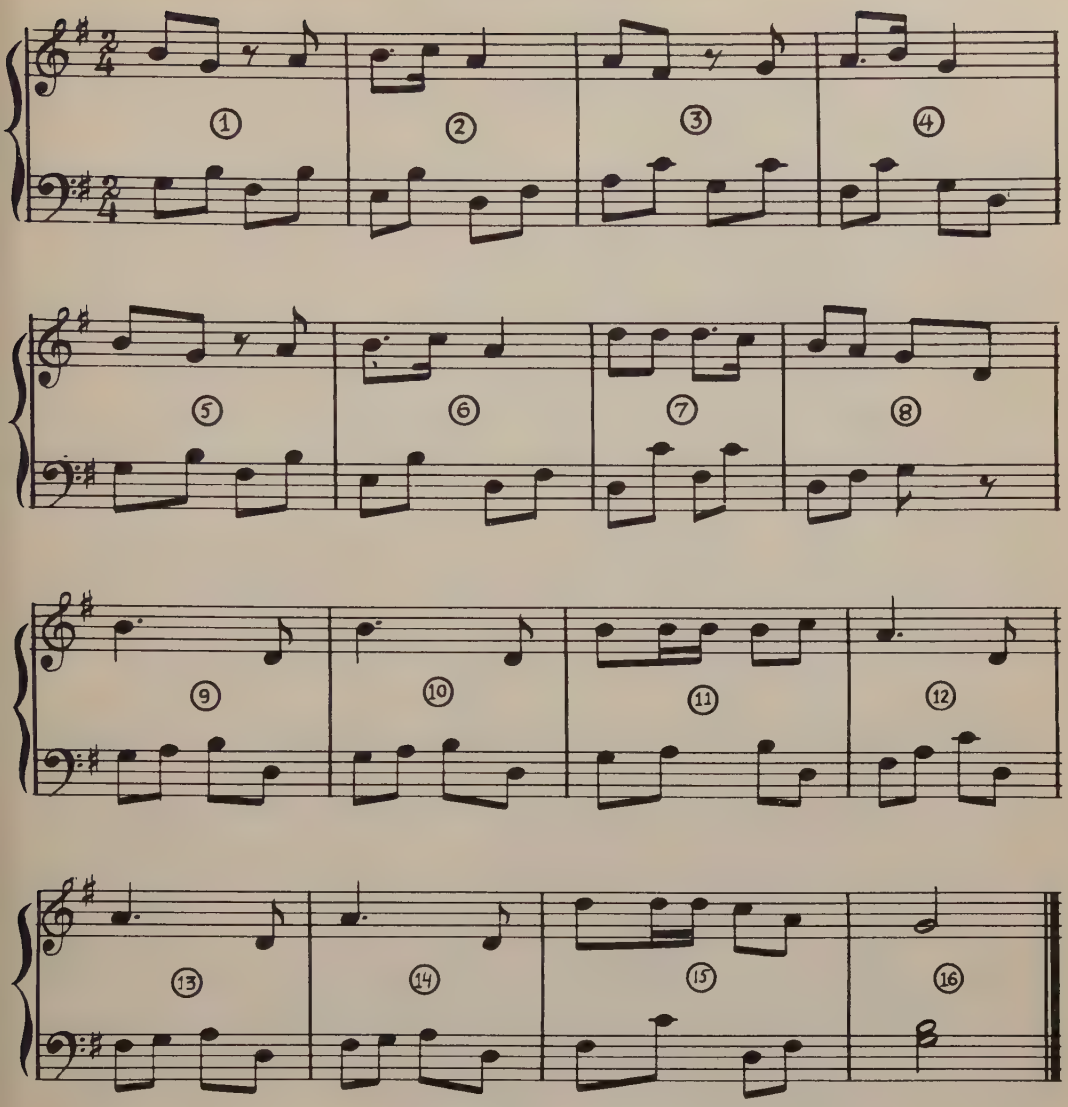
5–8 Repeat movements in Meas. 1-4.

9–14 Partners join both hands and turn clockwise in place two times with 12 walking steps.

15–16 Boy drops right hand as he passes girl under his left arm so that she moves clockwise to next boy in circle. She is now on the left of her original partner who has a new girl on his right as his new partner for repetition of dance.

Repeat dance as many times as desired.

SHOO FLY



SKOBODANSEN

(Skoo'-bo-dan-sen)

Swedish

In Sweden only the men perform this dance. The first part of the dance, performed with a hesitating, slow, dignified character to music in a very slow tempo, contrasts with the considerably faster second part in which movements are dramatic and aggressive.

Formation Longways set (or, if desired, a double circle) with partners facing.

Measures

I

1 Partners *A* and *B* join both hands and, beginning left, move clockwise around in a small circle with 3 walking steps.

2 Stamp right, taking weight (Ct. *one*) and hold (Cts. *two*, *three*).

3–8 Repeat movements of Meas. 1-2 three times, continuing to move clockwise.

9–16 Repeat movements of Meas. 1-8, moving counterclockwise.

II

17 Partners *A* and *B* drop hands and, beginning left, each turns clockwise once around in place with 3 walking steps.

18 *A* quickly crouches down in place while *B* steps right to swing left leg out to side left and then over *A*'s head.

19–20 Repeat movements in Meas. 17-18 with *B* crouching down while *A* swings his leg over *B*'s head.

21 *A* and *B* turn in place as in Meas. 17.

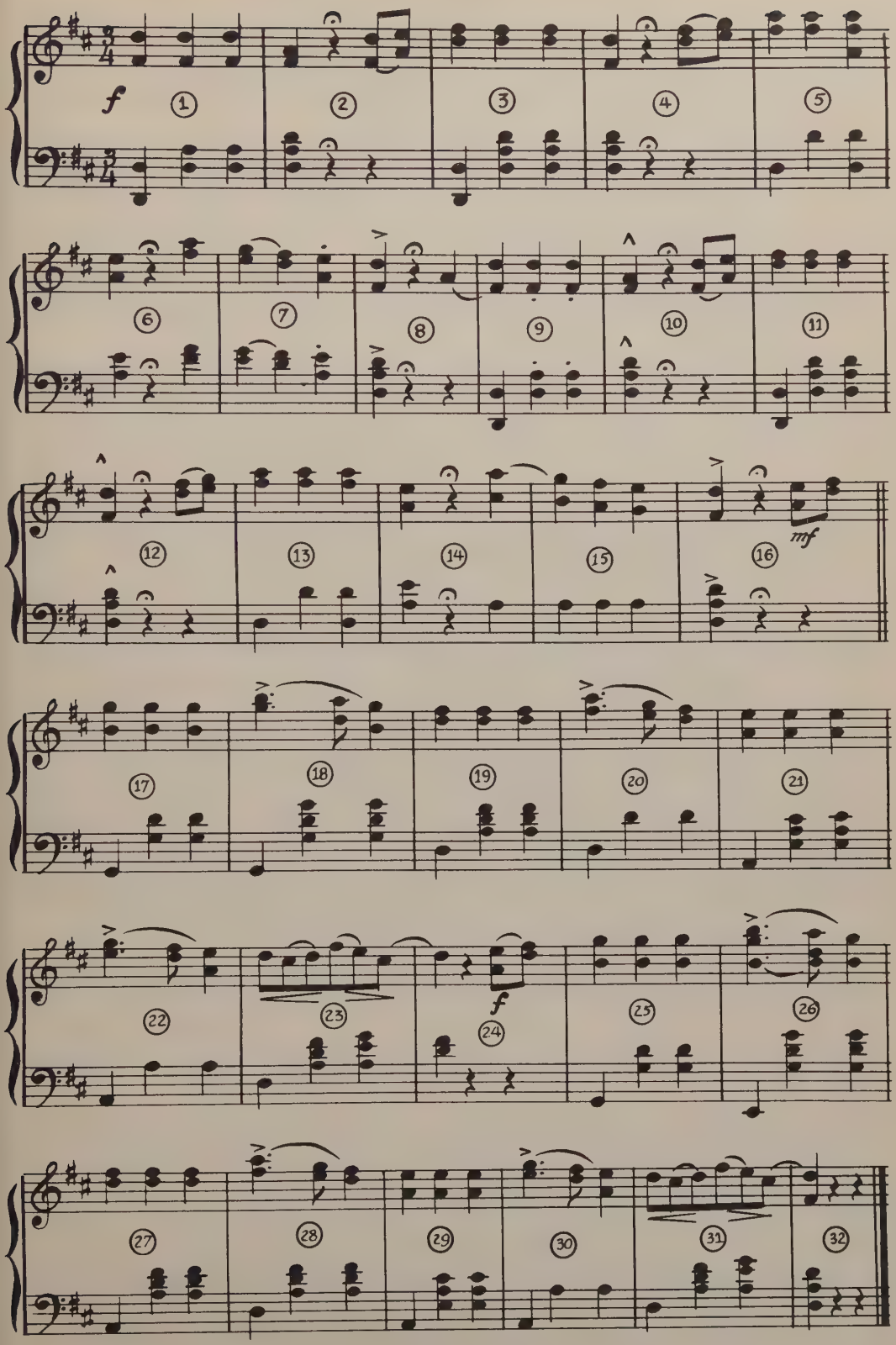
22 *A* and *B* bend forward to touch foreheads.

23 Keeping heads together, each makes a half-turn in place to finish back to back, *A* turning to his left, *B* to his right.

24 With a vigorous movement of the body, usually a strong bend of the hips, each pushes the other away.

25–32 Repeat movements in Meas. 17-24 above.

SKOBODANSEN



TROIKA

Russian

A *troika* is a sleigh once used in Russia, drawn by three horses harnessed abreast. This simple, gay dance incorporates the spirit with which the light sleigh is sped over the snow by trotting horses.

Formation Triple circle formed by groups of two girls and a boy standing side by side, facing counterclockwise, with the boy's hands joined with the girl's on either side of him. The girls' free hands are placed on their hips.

Measures

1 Beginning right, all progress diagonally forward to the right with 4 running steps.

2 Repeat movement in Meas. 1, running diagonally forward to the left.

3–4 Move directly forward in a counterclockwise direction with 8 running steps.

5–6 Keeping hands joined, the girl on the boy's right moves in front of him, passes under an arch formed by him and the girl on his left, and returns to her place with 8 running steps. As the girl passes under the arch, the boy turns under his own left arm. The girl on the left runs in place throughout the two measures.

7–8 Repeat Meas. 5-6 with the girl on the left passing under the arch formed by the boy and the girl on his right.

9–11 Each group of three joins hands in a circle to move counterclockwise with 12 running steps, beginning left.

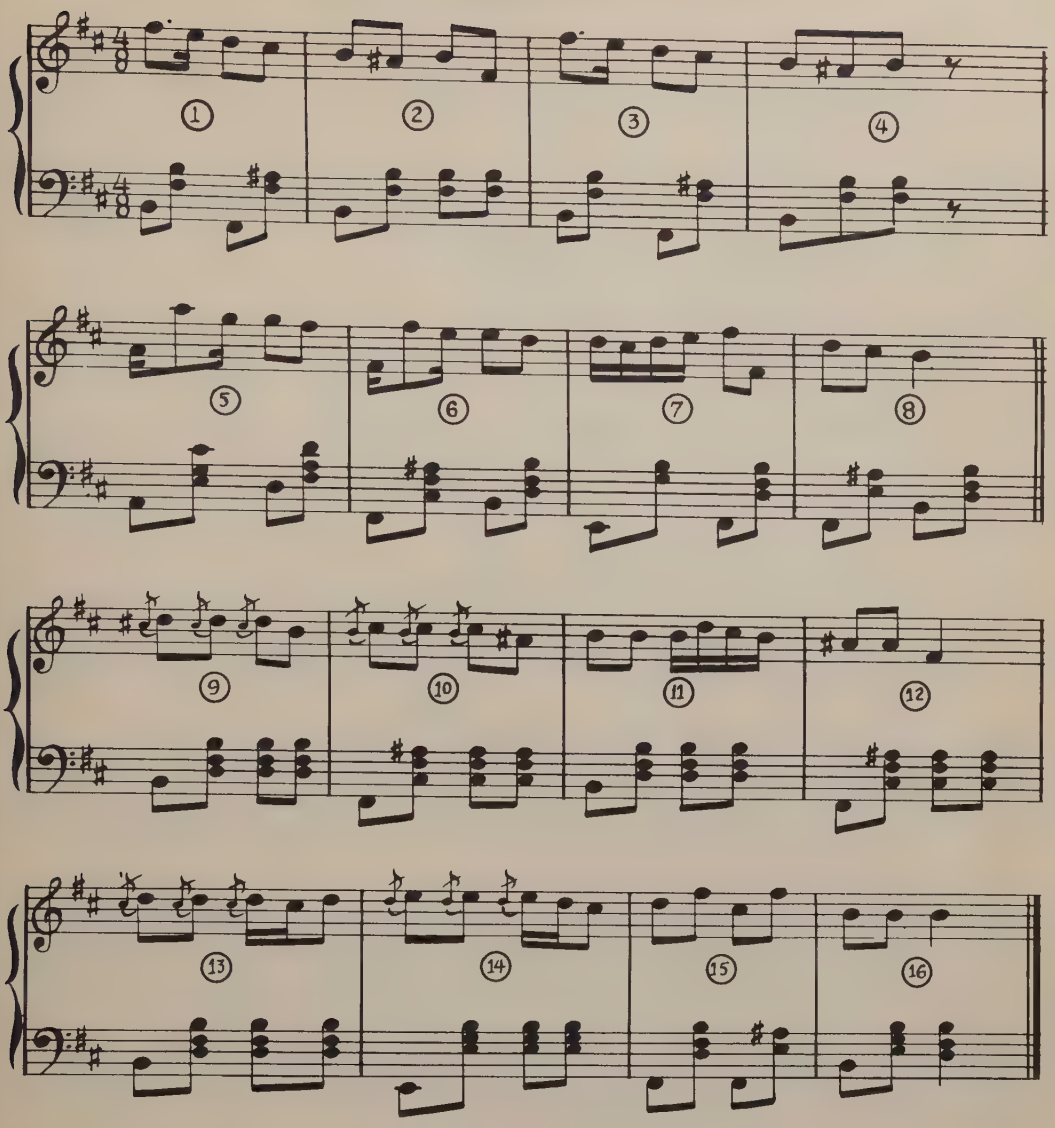
12 Keeping hands joined, all stamp left (Ct. *one*), stamp right (Ct. *and*), stamp left (Ct. *two*), pause (Ct. *and*).

13–16 Repeat movement in Meas. 9-12 above, beginning right and progressing clockwise. Girls release hands to repeat the dance.

Repeat entire dance as many times as desired.

Michael Herman, *Folk Dances for All* (New York: Barnes and Noble, Inc., 1947), p. 8. Used by permission.

TROIKA



Herman, *Folk Dances for All*, p. 7.

SWISS CHANGING DANCE

Swiss

This dance might bear the title "Swiss Schottische" in that a combination of the schottische and step hop forms the basic step for the dance. It has the same step pattern as the German "Rheinlander Schottische" except the schottische step is done sideward here instead of backward and forward and the "Swiss Changing Dance" features the changing of partners for repetitions of the dance, thus making it a form of mixer.

Formation Partners in double circle, facing counterclockwise with boy on left of partner.

Measures

1 Beginning on outside foot, partners separate (boy moving toward center of circle, girl away from center) with 1 schottische step sideward.

2 Beginning on inside feet, partners return to original places in circle with 1 schottische step sideward.

3–4 In shoulder-waist position, partners make two turns clockwise while progressing counterclockwise with 4 step hops, boy beginning left, girl right.

5 Partners separate with 1 schottische step as in Meas. 1.

6 Beginning on inside foot, girl returns to original place in circle while boy progresses diagonally forward to next girl ahead in circle with 1 schottische step.

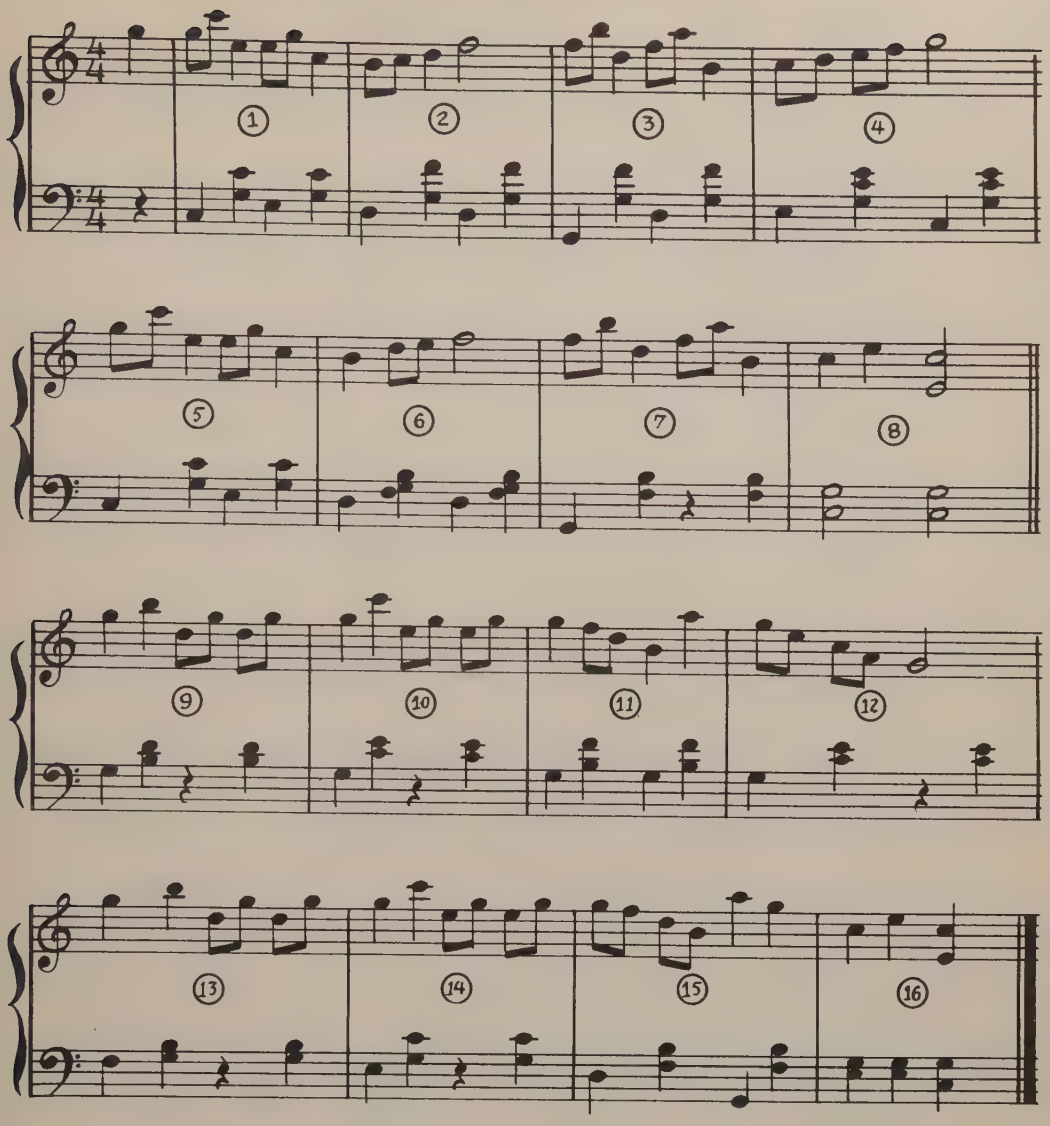
7 Dancers join both hands with new partners and, beginning on outside feet, dance in place with 2 step-swings. *Step-swing:* step onto oustide foot (Ct. *one*), swing inside foot across in front of outside foot (Ct. *two*). Repeat, stepping onto inside foot.

8 Partners release hands and clap own hands together three times (Cts. *one*, *and*, *two*).

9–16 Repeat entire dance with new partners.

Repeat entire dance as many times as desired, dancing each repetition with a new partner.

SWISS CHANGING DANCE



TANTOLI

Swedish

"Tantoli"—a favorite folk dance of Sweden and, in slightly different versions, of other Scandinavian countries—requires a spirited style with marked accents in its performance.

Formation Partners in double circle, facing counterclockwise, with inside hands joined and outside hands on hips.

Measures

1 Beginning with outside foot, place heel forward on floor, toe pointing up (Ct. *one*); place same foot back, touching toe to floor (Ct. *two*).

2 Beginning with a hop on inside foot, move forward with 1 polka step, turning slightly toward partner (Cts. *ah*, *one*, *and*, *two*).

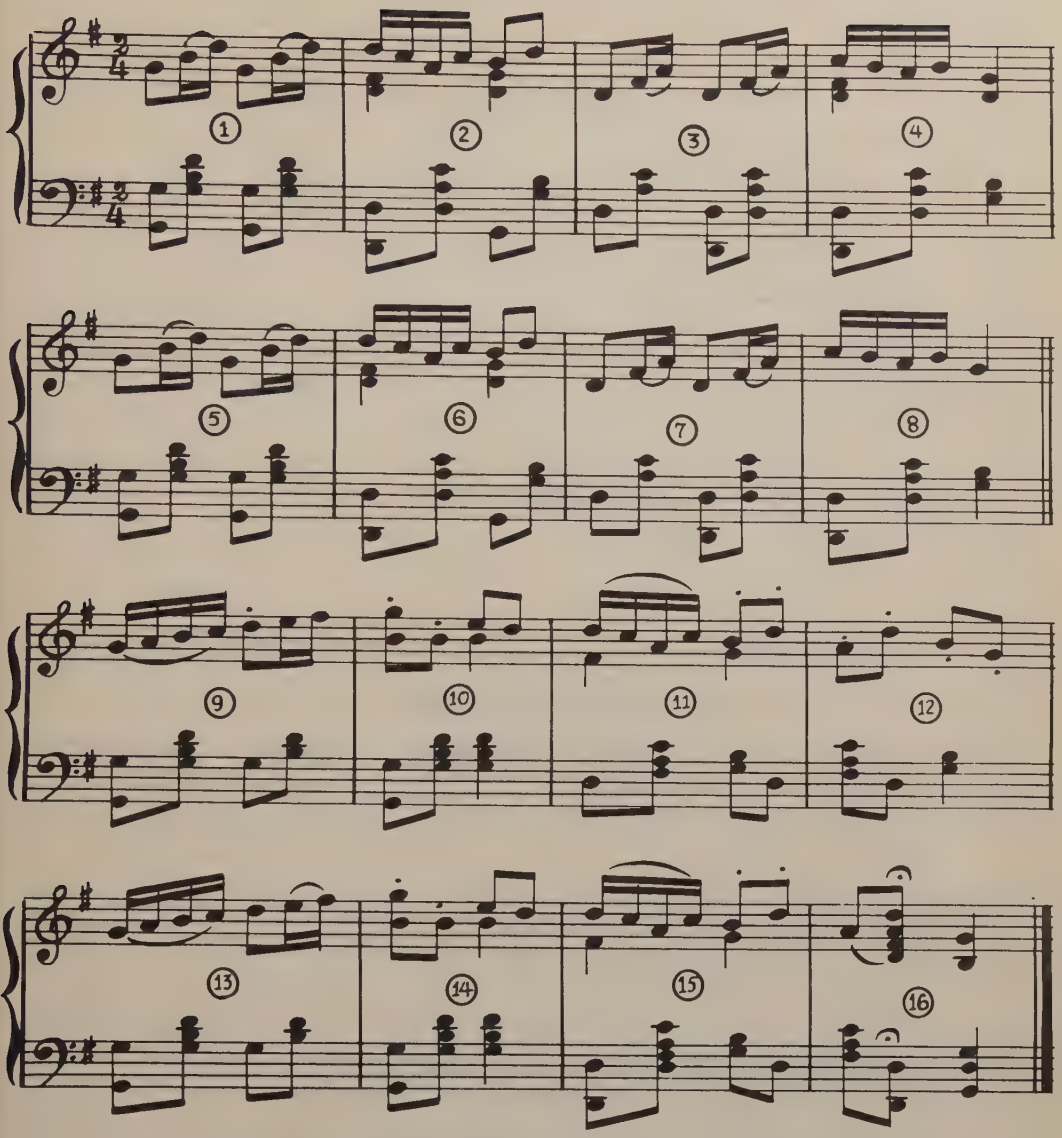
3–4 Repeat movements of Meas. 1-2, beginning on inside foot and turning slightly away from partner.

5–8 Repeat movements of Meas. 1-4.

9–16 Partners face, join both hands with arms stretched sideward at shoulder height and turn clockwise with 16 step hops, boy beginning left, girl right.

Repeat entire dance as many times as desired.

TANTOLI



Crampton, *The Folk Dance Book*, p. 10.

Chapter Six

INTERMEDIATE FOLK DANCES

CORN HUSKING DANCE

American Indian

Follow Mother Corn who breathes forth life!
H'Atira,* H'Atira, H'Atira, Atira, H'Atira,
Atira, H'Atira, Atira, Atira, H'Atira, Atira

Often at the Indian ceremonies revolving about the planting of the corn, a corn husking dance followed the planting dance as a symbolic gesture toward an abundant harvest of the corn. In the song accompanying this dance, the corn is spoken of as *Atira*, or "mother," with the prefix *H* signifying the breath which is the sign of life. Corn was, indeed, the mainstay of life to the American Indians. Throughout, each drum beat represents a unit of one strong and one weak beat in even rhythm.

Formation Eighteen to twenty dancers in single circle numbered 1, 2, 1, 2, etc. around circle.

Measures

1–14 All circle clockwise, singing song, with 28 slow walking steps.

1–3 Repeat song, all standing in place facing center of circle.

4–9 Continue song, raising both hands overhead in supplication; lower hands on Meas. 9.

10–14 Continue song, raising hands as in Meas. 4-9 above and lowering them on Meas. 14.

Drum Beats

8 All circle clockwise with 8 Indian skips (see analysis of Indian skip in "Caribou Dance," page 78).

4 All face center of circle to move in toward fire with 4 Indian skips.

4 All turn counterclockwise once around in place with 4 Indian skips while making an Indian whoop.

4 All turn clockwise once around in place with 4 Indian skips while making an Indian whoop.

4 Odd-numbered dancers (No. 1's) dance toward fire in center of circle with 4 Indian skips.

4 Odd-numbered dancers bend forward, offering corn to fire.

4 Odd-numbered dancers move backward to return to places in circle with 4 Indian skips.

12 Even-numbered dancers move in toward fire, offer corn, and return to places as described above for odd-numbered dancers.

*Pronounced H'Ä'-ti-ra'

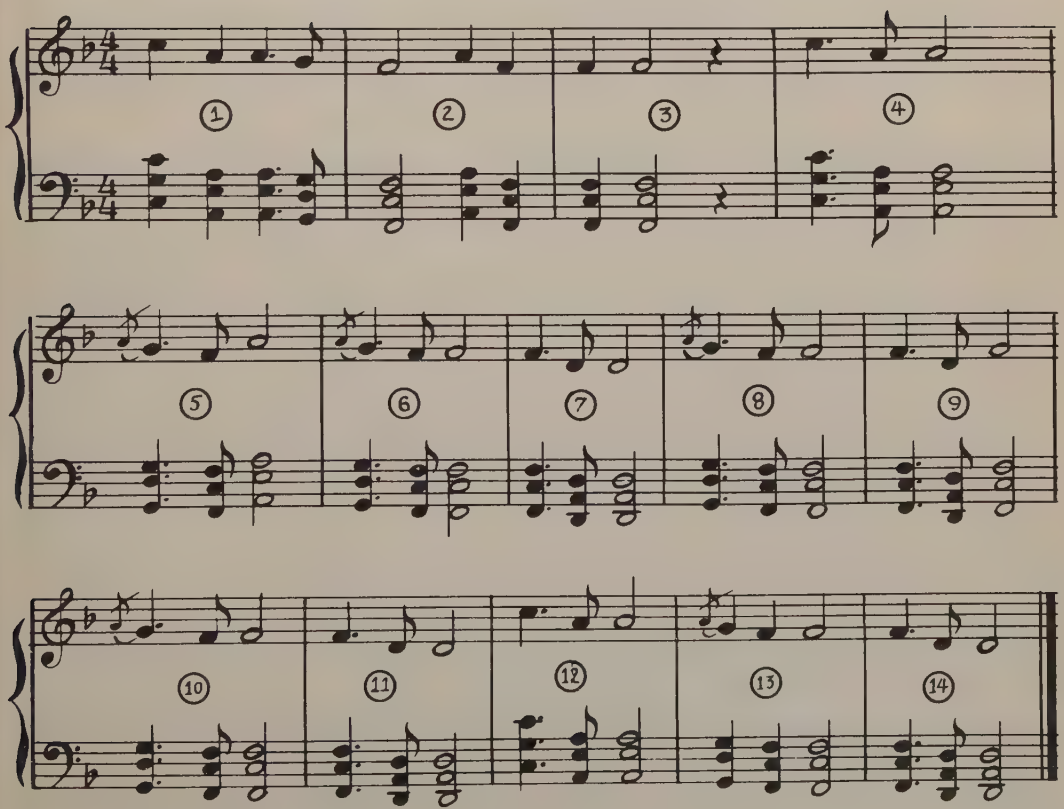
Measures

1–14 Sit on floor with legs crossed in tailor fashion, husking corn and singing song. On Meas. 14, throw husks into fire and rise.

1–14 All circle clockwise, singing song, with 28 slow walking steps.

1–14 All face fire in center of circle and hold corn high overhead, singing entire song.

CORN HUSKING DANCE



CSEBOGAR

(Che'-bo-gar)
Hungarian

Because "Csebogar" includes the delightful Slavic contrast in quality of movement and tempo and still is relatively easy to perform, it has been a favorite folk dance among American school children for many years. Of particular interest in the dance is the Hungarian turn in which partners turn together with a step in uneven rhythm which results in a fast whirl.

Formation Partners in a single circle, all facing in, with hands joined.

Measures

1–4 Beginning left, all move sideward clockwise around the circle with 8 sliding steps. The last step is not completed so as to leave the right foot free to begin slides in opposite direction.

5–8 Beginning right, all move sideward counterclockwise around the circle with 8 sliding steps. The last step is not completed so as to leave the left foot free to begin the skip step.

9–10 Beginning left, all move forward into center of circle with 4 skipping steps.

11–12 Beginning left, all move backward to original places in circle with 4 skipping steps.

13–16 Partners face, each shifting to own left so that right sides are together, and place right arms around partner's waists, raising left arms overhead with elbows straight, to dance the *Hungarian turn*—partners turn clockwise in place two times with the following sequence of steps danced four times: hop right, step left, step right (Cts. *ah*, *one*, *two;* rhythmic pattern—quick, slow, slow).

Note: The turn may be danced with 8 skipping steps, beginning left, instead of the Hungarian step described above, although the Hungarian turn is one of the chief national characteristics of the dance.

17–20 Partners take shoulder-waist position, facing in single circle, and move sideward toward center of circle with 4 draw steps as follows: step sideward left (Ct. *one*), close right foot to left, taking weight right (Ct. *two*). Girls begin with a sideward step right and close left.

21–24 Repeat movement in Meas. 17-20, boy beginning right, girl left, to return to original places in circle.

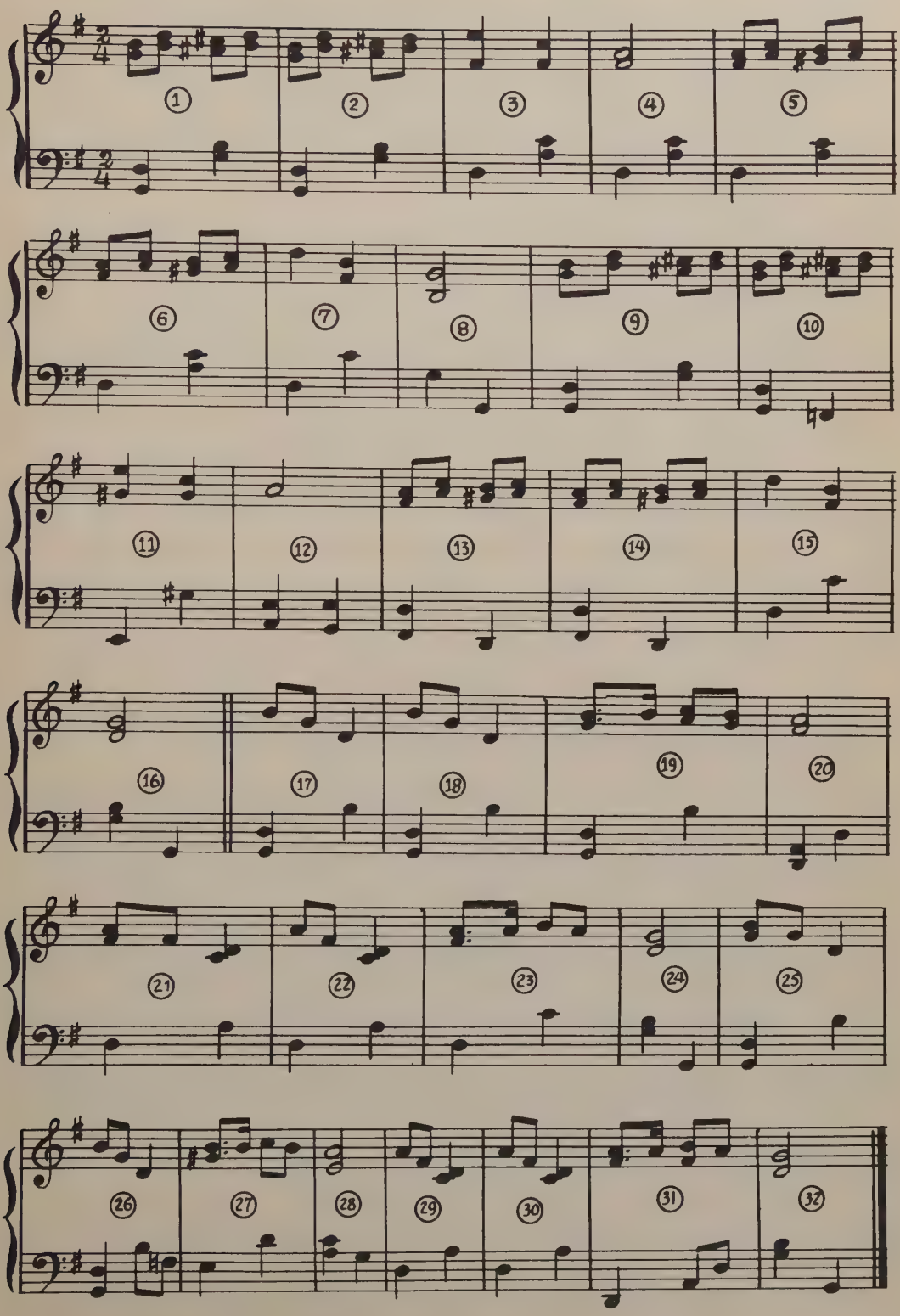
25–26 Boy beginning left, girl right, move sideward with 2 draw steps, omitting weight on last close.

27–28 Repeat movement in Meas. 25–26, boy beginning right, girl left, to return to original places in circle.

29–32 Repeat Hungarian turn as described for Meas. 13-16 above, finishing with a shout.

CSEBOGAR

E. Gottesleben



HOP, MOTHER ANNIKA

Swedish

This gay dance from Sweden constitutes a gracious type of mixer. In four parts, it progresses from a simple, spirited walk to a vigorous polka with lively clapping in the third part, thus incorporating a variety of skills in body coordination.

Formation Double circle, partners facing counterclockwise, with inside hands joined, outside hands on hips.

Measures

(Introduction) Turn toward partner and bow.

1–4 / 1–4 Beginning on left foot, progress counterclockwise around circle with 16 brisk walking steps, swinging joined arms alternately forward and back.

5–8 / 5–8 Continue to progress counterclockwise with 16 skipping steps, swinging the arms. Finish facing partner.

9 Clap hands together (Ct. *one*), clap right hands with partner (Ct. *two*).

10 Clap hands together (Ct. *one*), clap left hands with partner (Ct. *two*).

11 Clap hands together (Ct. *one*), clap both hands with partner (Ct. *two*).

12 Clap hands together three times (Cts. *one*, *and*, *two*). Hold last clap (Ct. *and*).

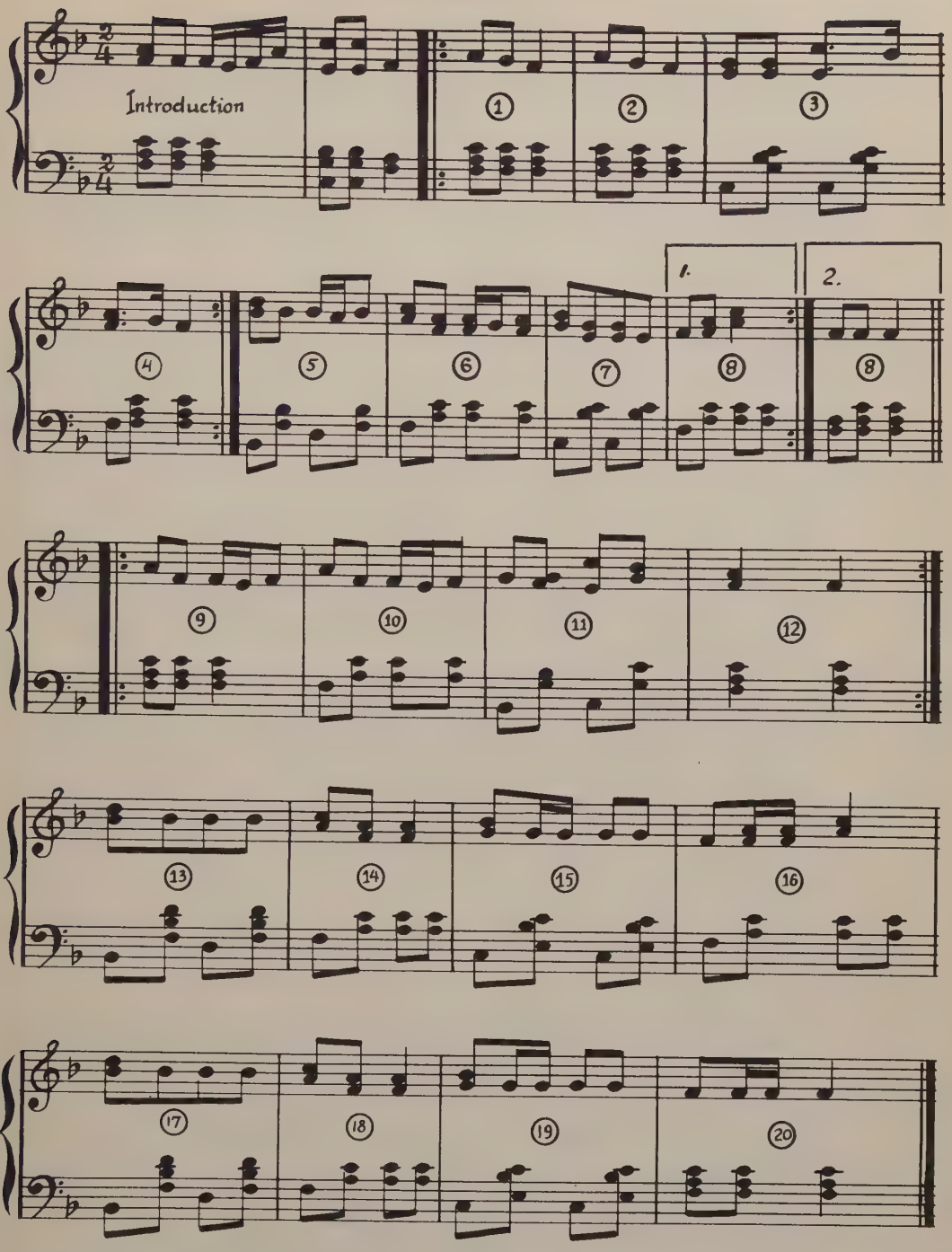
9–12 Repeat clapping movement in Meas. 9-12 above.

13–20 With inside hands joined, begin with a hop on inside foot to progress counterclockwise with 8 polka steps, turning alternately toward and away from partner.

Repeat entire dance from beginning with a new partner. Partners change as each boy, during the Introduction, moves forward to join hands with and bow to the girl one place ahead of him in the circle.

Repeat entire dance as many times as desired.

HOP, MOTHER ANNIKA



Crampton, *The Folk Dance Book*, p. 22.

JANKO

Czechoslovakian

This simple dance in two parts contrasts an easy to-and-fro rocking movement in the first part with a free turn in the second part in which the boy swings his partner in a small circle around him. *Janko* is the Czechoslovakian word for John.

Formation Partners in double circle facing counterclockwise. Boy places right arm around girl's waist; girl places left hand on his right shoulder; both place free hands on hips.

Measures

1–8 Balance eight times alternately forward on the left foot and backward on the right foot. In the balance forward, the body leans slightly backward and the head turns toward the partner; in the balance backward, the body leans slightly forward and the head turns away from the partner. Balance—step forward left (Ct. *one*, Meas. 1), close right foot beside left without taking weight (Ct. *two*, Meas. 1), step backward right (Ct. *one*, Meas. 2), close left foot beside right without taking weight (Ct. *two*, Meas. 2). The balance danced forward and backward in succession produces a rocking quality in the movement. Girl shifts weight to free outside foot for next step.

9–14 Partners keep the same position. Beginning on the outside foot, partners turn clockwise once in place with 12 running steps, the boy running in place while swinging the girl backward.

15–16 Placing hands on own hips, boy and girl turn to face each other with a quarter-turn jump, landing on both feet (Ct. *one*, Meas. 15), stamp right, left, right in place (Ct. *two*, Meas. 15, Cts. *one*, *two*, Meas. 16).

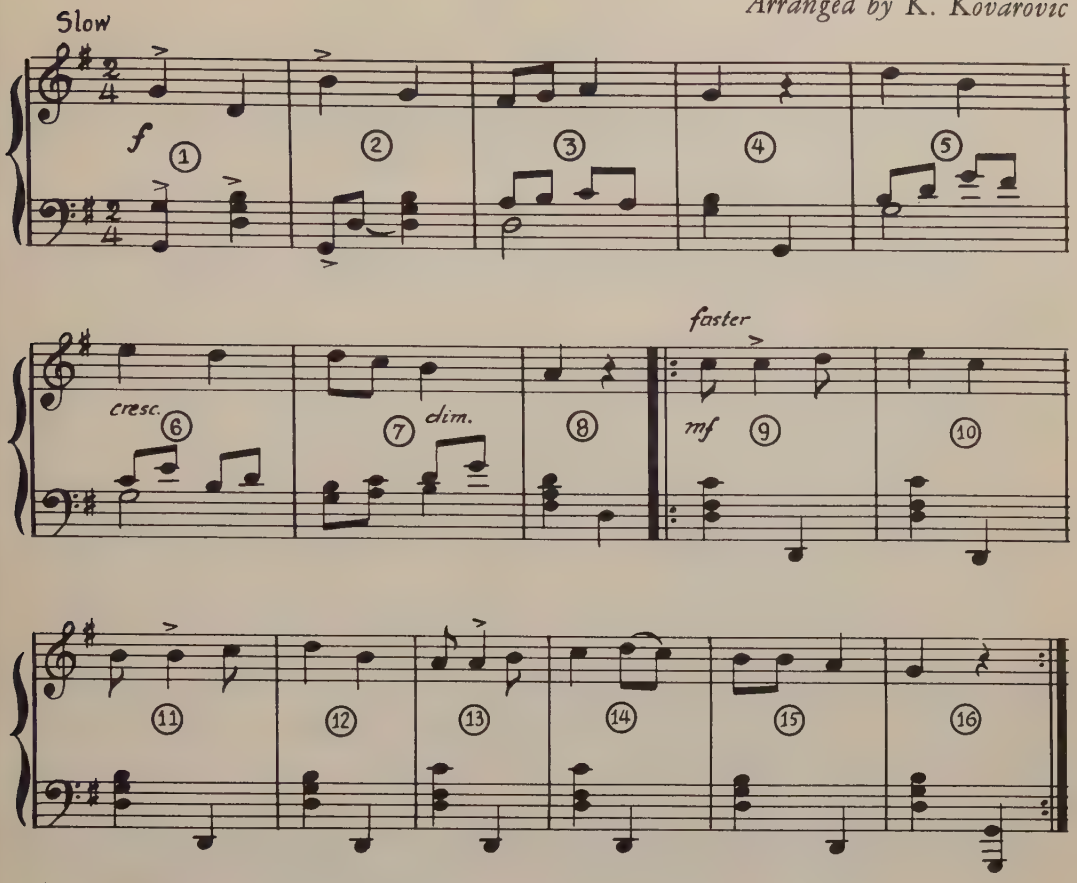
9–14 Repeat movement in Meas. 9-14 above, boy placing left arm around partner's waist as both turn left.

15–16 Boy releases left arm from girl's waist and girl passes in front of him to her original place at his right, making a complete turn to her right, with 3 short leaping steps, right, left, right (Cts. *one*, *two*, Meas. 15; Ct. *one*, Meas. 16). Boy places right arm around her waist and partners are now ready to repeat the dance, facing clockwise.

Repeat entire dance as many times as desired, facing alternately counterclockwise and clockwise for each repetition.

JANKO

Arranged by K. Kovarovic



Geary, *Folk Dances of Czecho Slovakia*, p. 25.

KÁČA

(Ka-cha)

Czechoslovakian

This dance varies in meter from other Slavic dances included in this volume with a consequent variety in style. The graceful swinging quality of the waltz balance and the lilting grand right and left in waltz meter give it a special charm.

Formation Partners in double circle facing counterclockwise, girl on right of partner.

Measures

1 Partners join inside hands, turn to face one another, and extend arms backward above shoulder level. Beginning on the outside foot, waltz balance forward, swinging joined hands downward and forward and turning away from partner. *Waltz balance forward:* step forward on outside foot (Ct. *one*), close inside foot to outside foot, taking weight (Ct. *two*), step in place with outside foot (Ct. *three*).

2 Beginning on the inside foot, waltz balance backward, swinging joined hands downward and backward and turning toward partner. *Waltz balance backward:* reverse waltz balance forward described in Meas. 1 above.

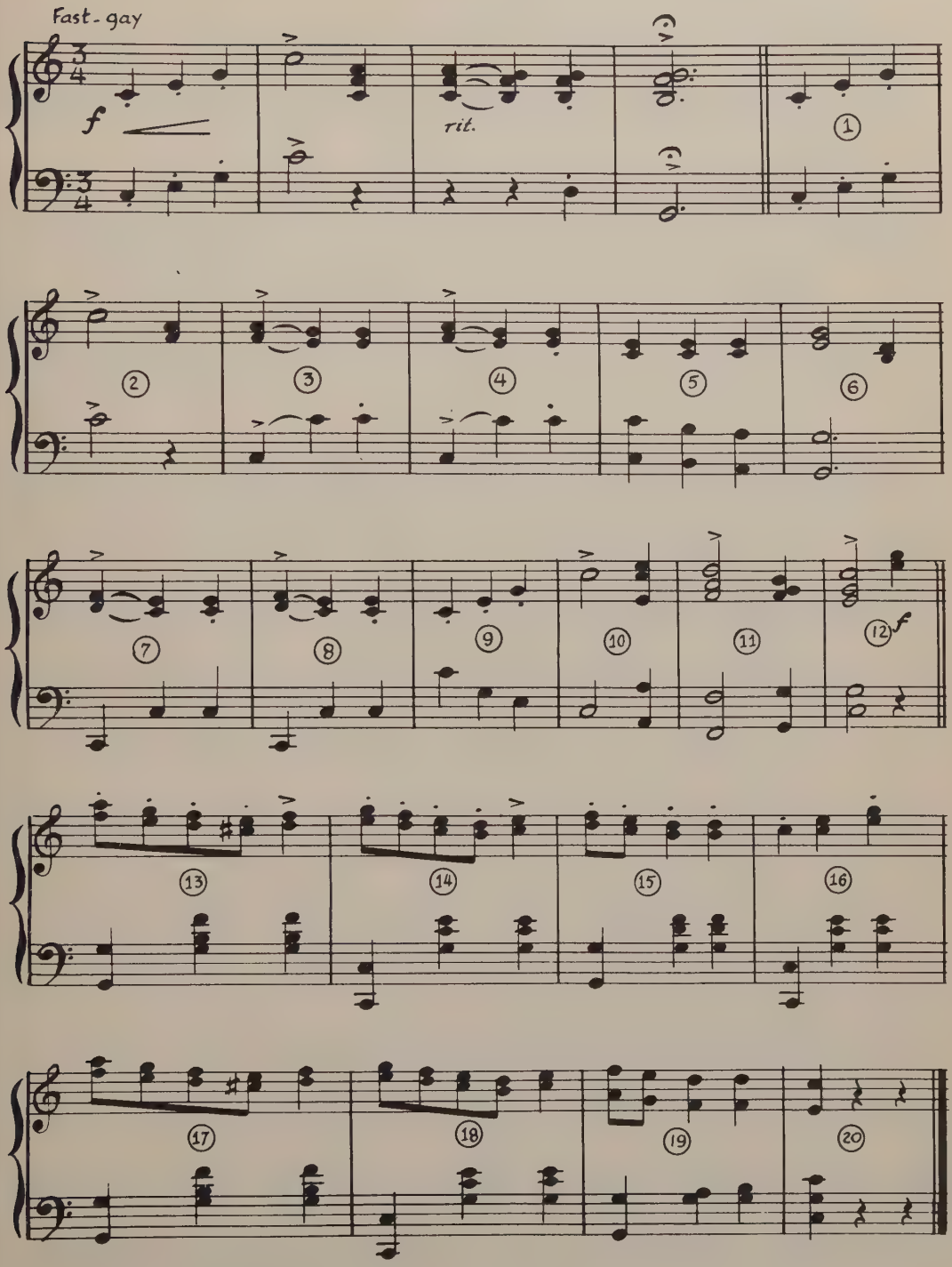
3–12 Repeat Meas. 1-2 above five times.

13–20 Boy swings partner into position in front of him so that all are in a single circle with partners facing. Girls, beginning right and progressing clockwise, boys beginning left and progressing counterclockwise, all dance a grand right and left with 24 running steps, using 3 steps to pass each person; thus each dancer passes eight persons, counting partner as one.

Repeat entire dance as many times as desired, dancing each repetition with a new partner.

KÁČA

Arranged by Jan Schuster



Geary, *Folk Dances of Czecho Slovakia*, p. 17.

LA CUCARACHA

(*La Coo-ca-ra-cha*)
Mexican

"La Cucaracha" contains steps which are characteristic of some Mexican social dances. The tune is a favorite *corrido*, or ballad, concerning a cockroach. As the steps in the second part of the dance relate (in contrapuntal fashion) to the basic triple meter of the music, they are especially typical of Mexican dance rhythms.

Formation Partners in double circle facing counterclockwise.

Measures

1 Partners link inside arms. Beginning left, both progress diagonally forward left with 3 running steps (Cts. *one*, *two*, *three*), accenting the first step.

2 Repeat movement in Meas. 1 above, beginning right and progressing diagonally forward right.

3–6 Repeat movement in Meas. 1-2 above two times.

7–8 Retaining linked arms, partners turn counterclockwise once around in place with 6 running steps, the boy turning backward in place and the girl moving forward around him. Girl does not take weight on last step so as to have outside foot free to begin movement sideward in next step.

9 Girls' hands are on hips, boys' hands are clasped behind backs. Beginning on the outside foot, partners move away from each other with a step sideward on the outside foot (Ct. *one*), close inside foot to outside foot (Ct. *two*), step sideward on the outside foot (Ct. *three*). This is a "step-together-step."

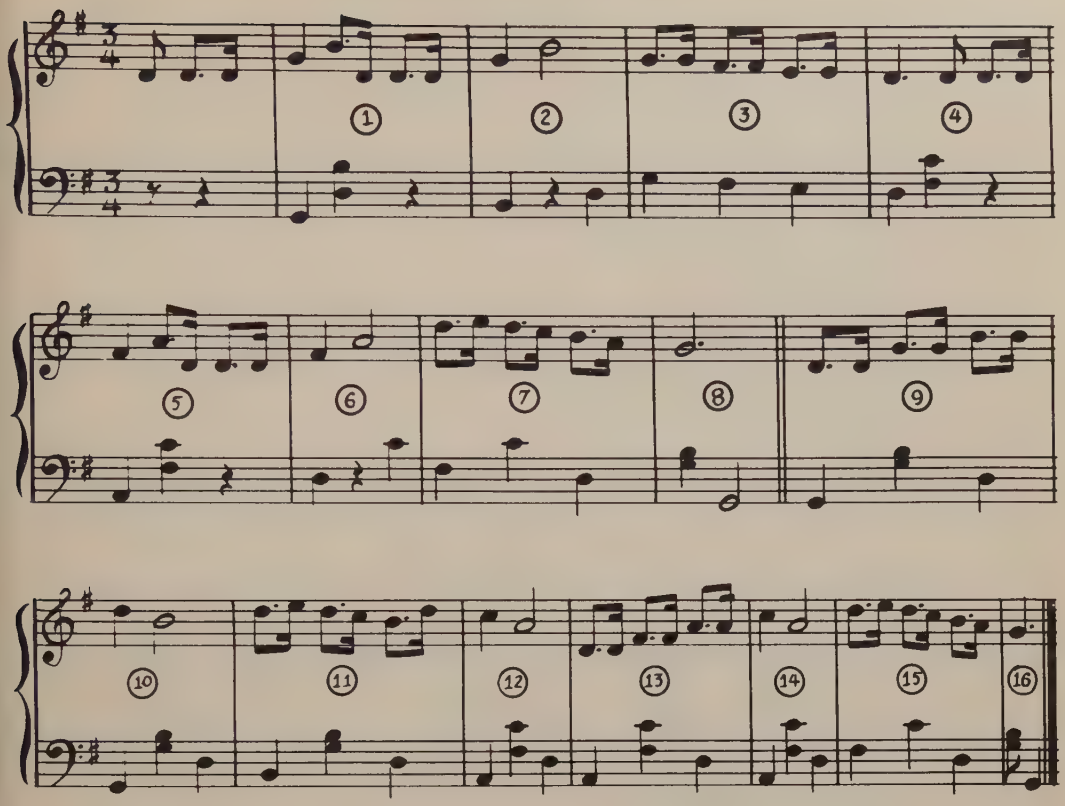
10 Stamp twice in place with the inside foot (Cts. *one*, *two*), holding Ct. *three* and raising the inside foot slightly from the floor after each stamp.

11–12 Repeat movement in Meas. 9-10 above, beginning on the inside foot to move back to place beside partner and stamp with the outside foot.

13–16 Repeat movement in Meas. 9-12 above.

Repeat entire dance as many times as desired.

LA CUCARACHA



MOUNTAIN MARCH

Norwegian

The fact that the Norwegian "Mountain March" is danced in triple meter appears to be a contradiction. The term "march" applies, however, to the progress made by climbers up the side of a mountain rather than to a type of dance step. The movements of the dance suggest the smooth passages of the climb in the first part of the dance and the intricate aspects of the ascent in the second part.

Formation Sets of three dancers forming a triangle, all facing in the same direction. Leader extends arms back to join outside hands with the two dancers behind him who join inside hands with each other.

Measures

1–8 Beginning right, all move forward with 24 light running steps (3 to each measure), accenting first beat of each measure with a slight bend toward foot taking weight.

9–16 Repeat movement in Meas. 1-8 above.

17–18 Retaining joined hands, leader moves backward under joined inside hands of dancers behind him with 6 running steps, accenting the first step with a stamp right.

19–20 Dancer on leader's left moves forward under leader's right arm with 6 running steps.

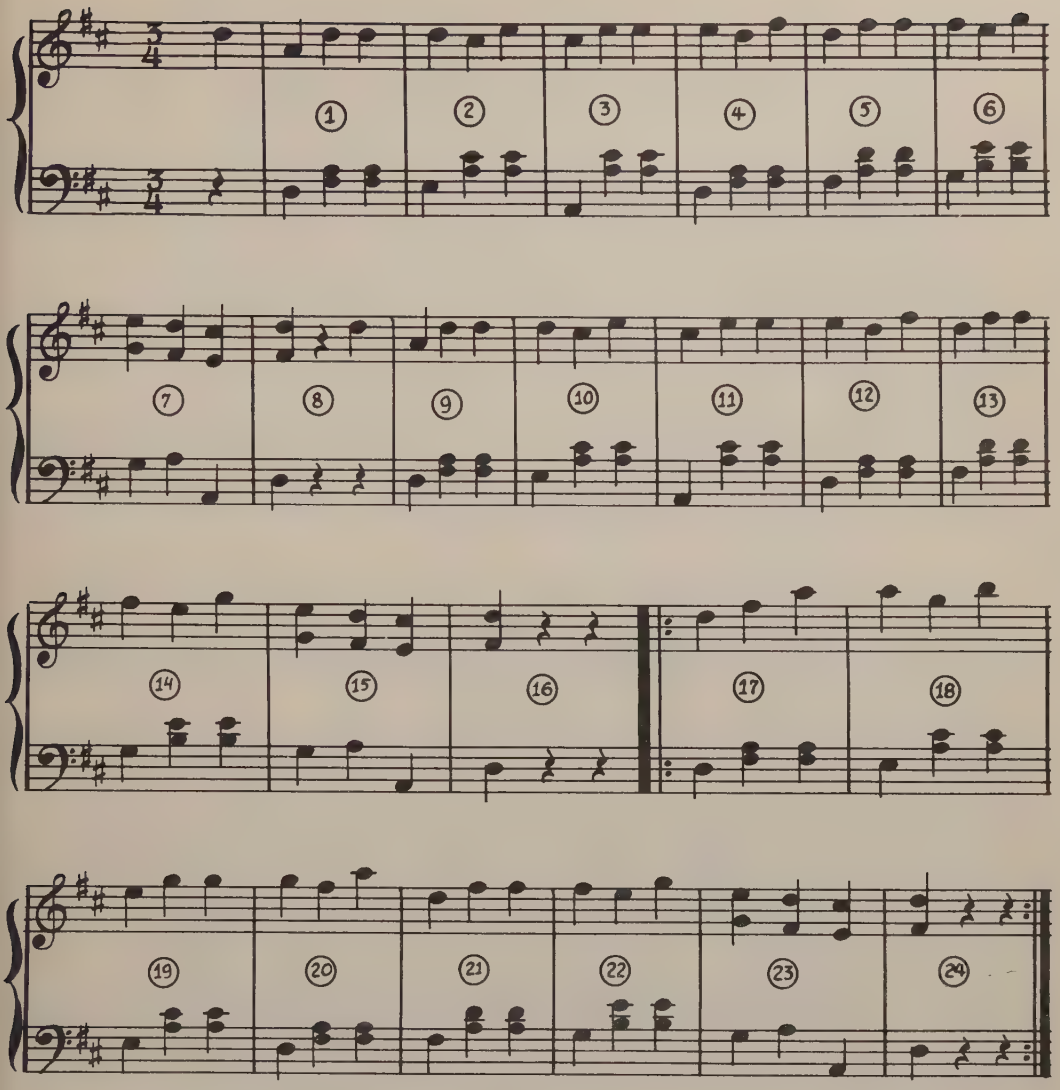
21–22 Dancer on leader's right moves forward under leader's right arm with 6 running steps.

23–24 Leader turns under his own right arm with 6 running steps.

17–24 Repeat movement in Meas. 9-16 above.

Repeat entire dance as many times as desired.

MOUNTAIN MARCH



Crampton, *The Folk Dance Book*, p. 19.

THE PLANTING OF THE CORN

American Indian

"The Planting of the Corn" was danced by the American Indians in the spring when the grain was planted to appeal to the Great Spirit for a good crop. The pantomiming of the sun, rain, and wind invoked the elements to favor the growth of the corn and the pantomiming of the actual growing up of the corn represented the hope for tall corn stalks. The corn and the fire in the center of the circle are imaginary. Throughout, each drum beat represents a unit of one strong and one weak beat on the drum in even rhythm.

Formation Maximum of twenty dancers.

Drum Beats

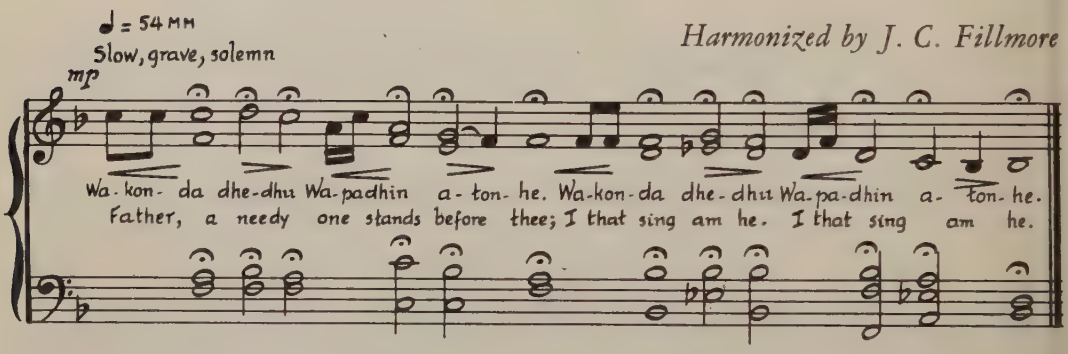
I

8 Dancers enter behind leader in single file, holding ear of corn in palms of both hands at face level, and circle clockwise around fire with 8 slow walking steps, raising knee high on each step.

II

Place corn in right hand, raise left hand overhead with palm forward, and sing "Tribal Prayer."

TRIBAL PRAYER


♩ = 54 MM
Slow, grave, solemn
mp
Harmonized by J. C. Fillmore
Wa-kon- da dhe-dhu Wa-padhin a-ton-he. Wa-kon-da dhe-dhu Wa-pa-dhin a-ton-he.
Father, a needy one stands before thee; I that sing am he. I that sing am he.

III

4 Kneel on right knee.

4 Pantomime digging a hole in ground with right forefinger and placing grain of corn in it.

4 Pantomime covering hole with earth and patting it in place as in planting grain.

4 Rise.

IV

8 Beginning left, all circle clockwise with 8 side steps as follows: step sideward left, close right to left, repeat seven times. During this step, dancers shade eyes with right hands.

Adapted from *The Birch Bark Roll.* Woodcraft Manual for Girls, by Ernest Thompson Seton. Copyright 1916 by Ernest Thompson Seton, reprinted by permission of Mrs. Grace Gallatin Seton and Doubleday and Company, Inc.

Drum Beats

V

4 All move in toward fire in center of circle with 4 Indian skips in even rhythm.

4 Pantomime spreading hands over fire to warm them.

4 Rub hands against sides of body.

8 Pantomime warming hands and rubbing them against body as before.

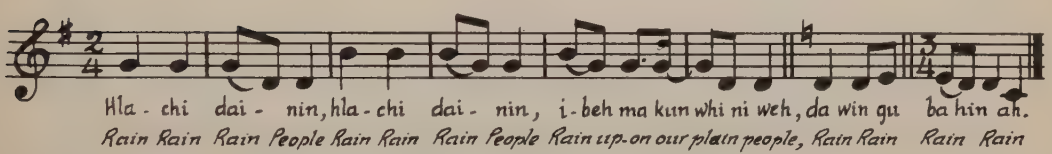
4 All move backward to places in circle with 4 Indian skips in even rhythm.

VI

Standing in place, all pantomime rain sign by stretching both arms forward, palms down, and moving fingers up and down in time with music while singing the "Rain Song."

RAIN SONG

Arranged by J. C. Fillmore


Hla - chi dai - nin, hla - chi dai - nin, i - beh ma kun whi ni weh, da win qu ba hin ah.
Rain Rain Rain People Rain Rain Rain People Rain up-on our plain people, Rain Rain Rain Rain

VII

16 Beginning left, dancers circle clockwise with 16 Indian skips in even rhythm, making "sun and shimmer" sign with hands to indicate sunshine on the seed. *Sun and shimmer sign:* hold up right hand with thumb and forefinger touching to form *O*, at same time moving left hand with fingers straight, back and forth from *O* to earth.

VIII

4 All face center of circle and kneel on right knee, left hand on left knee, placing back of right hand on ground with fingers closed except for forefinger which points upward.

4 Raise right hand in four jerks to level of left knee to make corn grow knee high.

IX

24 } Repeat movement in V, VI, and VII above.
16 }

X

8 Repeat movement in VIII above, except that right hand is raised in four movements to level of waist to make corn grow waist high.

XI

24 } Repeat movement in V, VI, and VII above.
16 }

PLANTING OF THE CORN, *continued*

Drum Beats

XII

4 Facing center of circle, all bend forward from waist, placing back of right hand on floor as in VIII.

4 Raise body and right forefinger in four movements so that right hand finishes at level of head to make corn grow head high.

XIII

24) Repeat movement in V, VI, and VII.
16)

XIV

8 Facing center of circle, all raise hands high overhead and sway forward (2 cts.), backward (2 cts.), sideward to left (2 cts.), and sideward to right (2 cts.), at same time making sound like soft wind. (This "wind murmur" is a continuous soft sound made by prolonging "oo" in a softly rising and falling intensity with each sway of the body.)

XV

4 Facing center of circle, all begin left to move clockwise with 4 side steps as described in IV.

4 All make quarter-turn to left with 1 Indian skip on left foot and give a war whoop with right hand over mouth.

24 Continuing clockwise, repeat side steps and war whoops three times.

XVI

With arms folded high on chest and heads bent down over arms in sign of night, all glide off after leader. *Glide:* with knee bent slightly, slide ball of right foot softly forward along floor, take weight on right. Repeat left.

HIGHLAND SCOTTISCHE

Scottish

The word *schottische* is the adjective form of the German word for Scotland and applies to the basic folk dance step of that name. The "Highland Schottische," then, represents the version of the schottische from the country for which the step is named. The neat, bright quality of this dance reflects the spirit of the Scots.

Formation Couples in a single circle, partners facing; left arms raised overhead, right hands on hips.

Measures

1 Hop left, touching right toe to floor at right side (Ct. *one*); hop left, raising right foot in back of left knee (Ct. *two*).

2 Hop left, touching right toe to floor at right side (Ct. *one*); hop left, raising right foot in front of left knee (Ct. *two*).

3–4 Move sideward right with 1 schottische step (Cts. *one*, *two*, *one*, *two*).

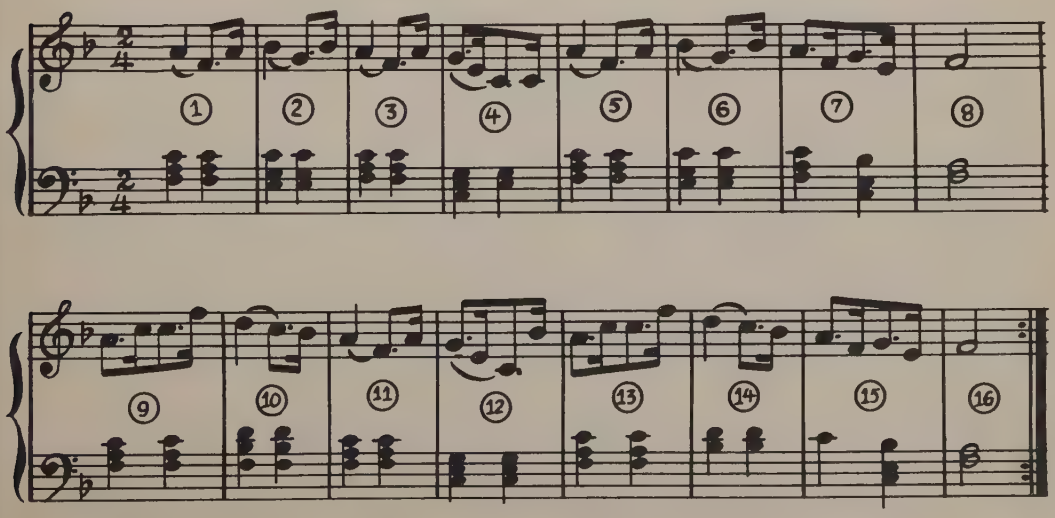
5–8 Repeat movements of Meas. 1-4, beginning left with right arm up and moving sideward left on schottische step.

9–16 Partners hook right arms, left hands on hips, and turn clockwise twice in place with 4 schottische steps forward, beginning right.

9–14 Partners hook left arms, right hands on hips, and turn counterclockwise one and a half times in place with 3 schottische steps forward, beginning right.

15–16 Passing partner by left shoulder, move forward to meet new partners, boys progressing counterclockwise, girls clockwise, with 3 running steps, beginning right.

Repeat entire dance as many times as desired, dancing each repetition with a new partner.



SALUTE AS YOU PASS

American

This simple American square dance provides a good introduction to the general pattern of square dances. It begins with an introductory figure, is followed by a second figure in which individual couples perform, and concludes with a third figure—a sort of break—in which all dancers participate. The second and third figures are repeated so that each couple has a turn to dance the second figure. Italicized phrases are calls for the dance.

Formation Four couples in quadrille formation, boys on left of partners. Couples are numbered 1, 2, 3, and 4 counterclockwise around the square.

Measures

I

(Chord) *Honor Your Partners*. Parners face. Girls curtsey; boys bow.

(Chord) *Honor Your Corners*. Corners face and honor as above.

4 *Circle Left*. All join hands and move around to left, counterclockwise, with 8 walking steps.

4 *Circle Right*. Reverse direction, moving counterclockwise back to original positions, with 8 walking steps.

II

8 *First Couple Separate*. First couple turn away from each other and move around set and back to place, passing by right shoulders, with 16 walking steps. As they pass each other, they salute in military style.

4 *Salute Your Corners*. All face corners and salute.

4 *Salute Your Partners*. Face partners and salute.

8 *Promenade One and All*. Couples move once around set, returning to original places, with 16 walking steps, hands clasped in skating position, right hands on top, left hands underneath.

III

4 *Circle Left*. Repeat as in *Circle Left* above.

4 *Circle Right*. Repeat as in *Circle Right* above.

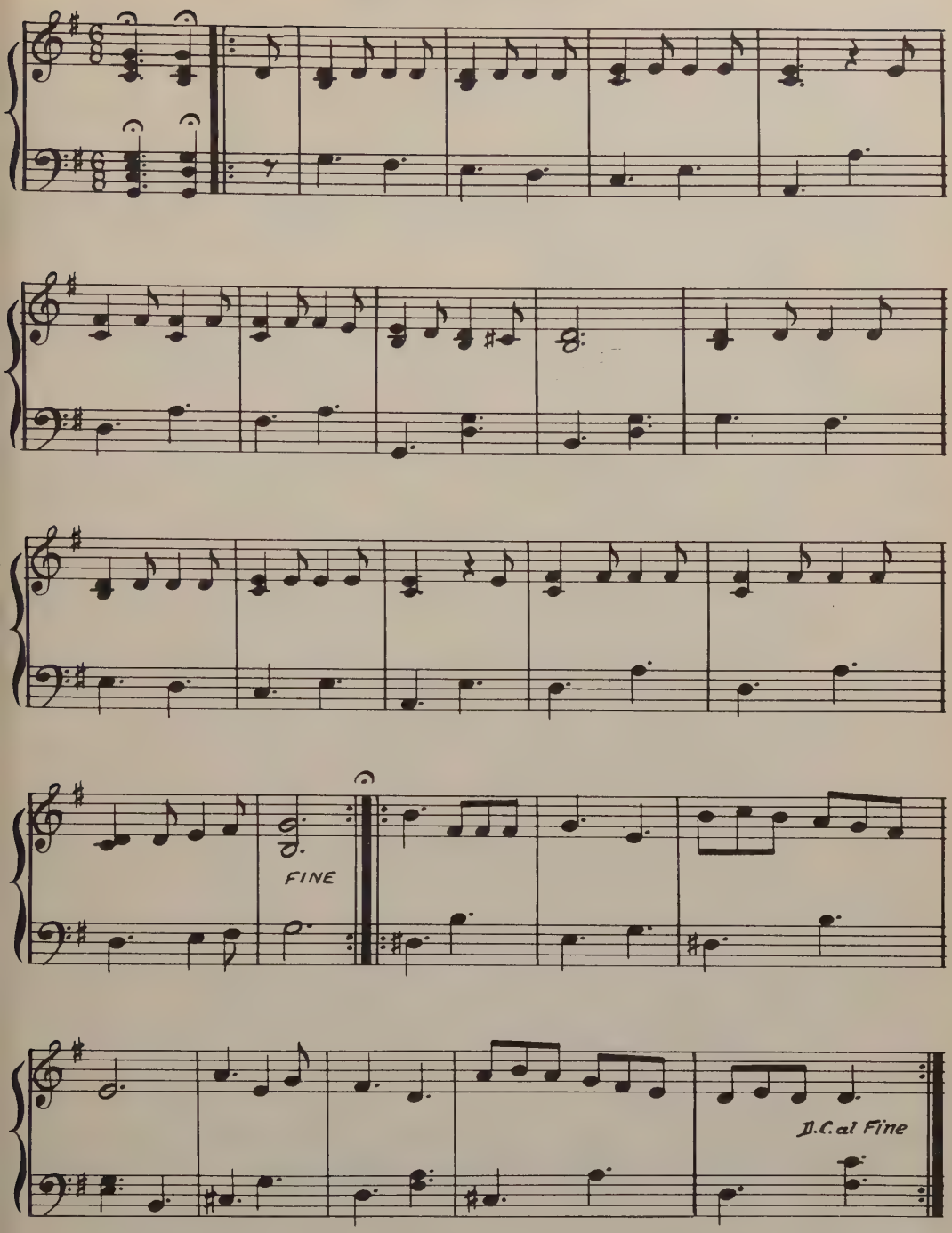
4 *All into the Center and Back*. Keeping hands joined, all move toward center with 4 walking steps and a shout; all move backward to places in circle with 4 walking steps.

4 *Do It Again*. Repeat as in *All into the Center and Back* above.

Couples 2, 3, and 4, in turn, dance all movements in II.

All dance III after each couple completes III.

SALUTE AS YOU PASS



SEKEREČKA

(Se'-ke-rech-ka)

Moravian

Some folklorists attribute the origin of the polka step to a Czechoslovakian peasant girl who was observed dancing it spontaneously in the fields. Whatever its source, the light polka step forms the basis of many folk dances from Czechoslovakia. This gay dance from Moravia, one of the states comprising Czechoslovakia, includes the polka step in the first part and characteristic running turns in the second part.

Formation Partners facing in single circle with arms extended forward and crossed so that boy has girl's right hand in his right and her left in his left. Boys face counterclockwise, girls clockwise.

Measures

1–4 All move counterclockwise, boy beginning left to move forward, girl beginning right to move backward with 4 Czech polka steps. Bodies turn from side to side with an easy swing in direction of movement, arms adjusting to turn so that they are alternately bent and straight. On first polka step, boy turns toward his left, bending his left elbow; girl turns to her right, bending her right elbow.

Czech polka step: step, close, step (Cts. *one*, *and*, *two*). There is no hop in this polka step, but a decided springing, down-up-down quality which almost takes the movement off the floor.

5–8 Repeat movement in Meas. 1-4, progressing clockwise, boy moving backward, girl forward.

9 Spring onto left foot, placing right foot diagonally forward on floor and bending left elbow with a quick pull of partner's hand (Ct. *one*); hold (Ct. *two*).

10 Repeat movement in Meas. 9, springing onto the right foot.

11–12 Repeat movement in Meas. 9 three times, springing onto left, right, left (Cts. *one*, *two*, Meas. 11, Ct. *one*, Meas. 12); hold (Ct. *two*, Meas. 12).

13–16 Repeat movements in Meas. 9-12 above, beginning with a spring onto right foot.

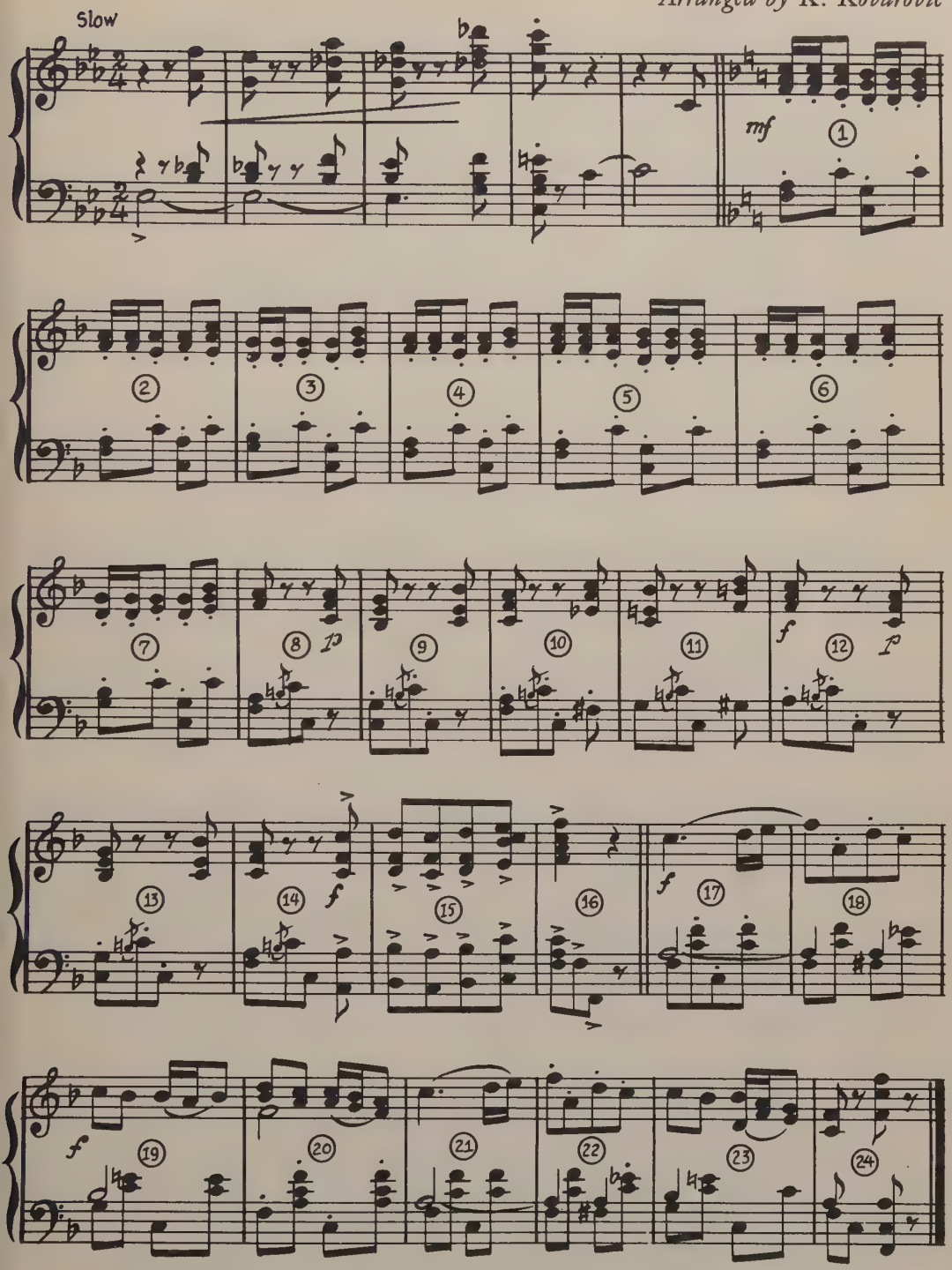
17–20 Partners hook right elbows and, beginning left, turn clockwise two times in place with 8 little running steps.

21–24 Repeat movement in Meas. 17-20 above, hooking left elbows and turning counterclockwise.

Repeat entire dance as many times as desired.

SEKEREČKA

Arranged by K. Kovarovic



Geary, *Folk Dances of Czecho Slovakia*, p. 15.

SELLENGER'S ROUND

English

Among the dances popular in Queen Elizabeth's time was a country dance called "Sellenger" or "Sillinger," and the tune is thought to be one of the oldest now in existence. The dance is included in many May Day customs, and is said to date back to 1450. It seems to have been the favorite tune to which the villagers danced about their Maypoles.

Formation Single circle, all facing in, with girl on right of partner.

Measures

I

1–4 All join hands and beginning left, move clockwise around the circle with 8 slips, omitting close of right to left on last slip step.

5–8 With hands joined, move counterclockwise back to places with 8 slip steps beginning right.

9–10 Beginning right, move forward toward center with 2 singles.

11–12 Beginning right, move backward to place with fall back a double.

13–16 Partners face to set and turn single, beginning right.

9–16 Repeat movements in Meas. 9-16 above.

II

1–4 All join hands to move forward a double to the center and fall back a double to places, beginning right.

5–8 Repeat movement in Meas. 1-4 above.

9–16, 9–16 Repeat movement in I, Meas. 9-16, 9-16.

III

1–2 Partners face and side. *Side:* beginning right, partners exchange places with 4 running steps, passing by right shoulders and turning right to face partner on fourth step (Meas. 1-2). In same manner, return to original places, passing by left shoulders and turning left to face partner (Meas. 3-4).

5–8 Repeat movement in Meas. 1-4 above.

9–16, 9–16 Repeat movement in I, Meas. 9-16, 9-16.

IV

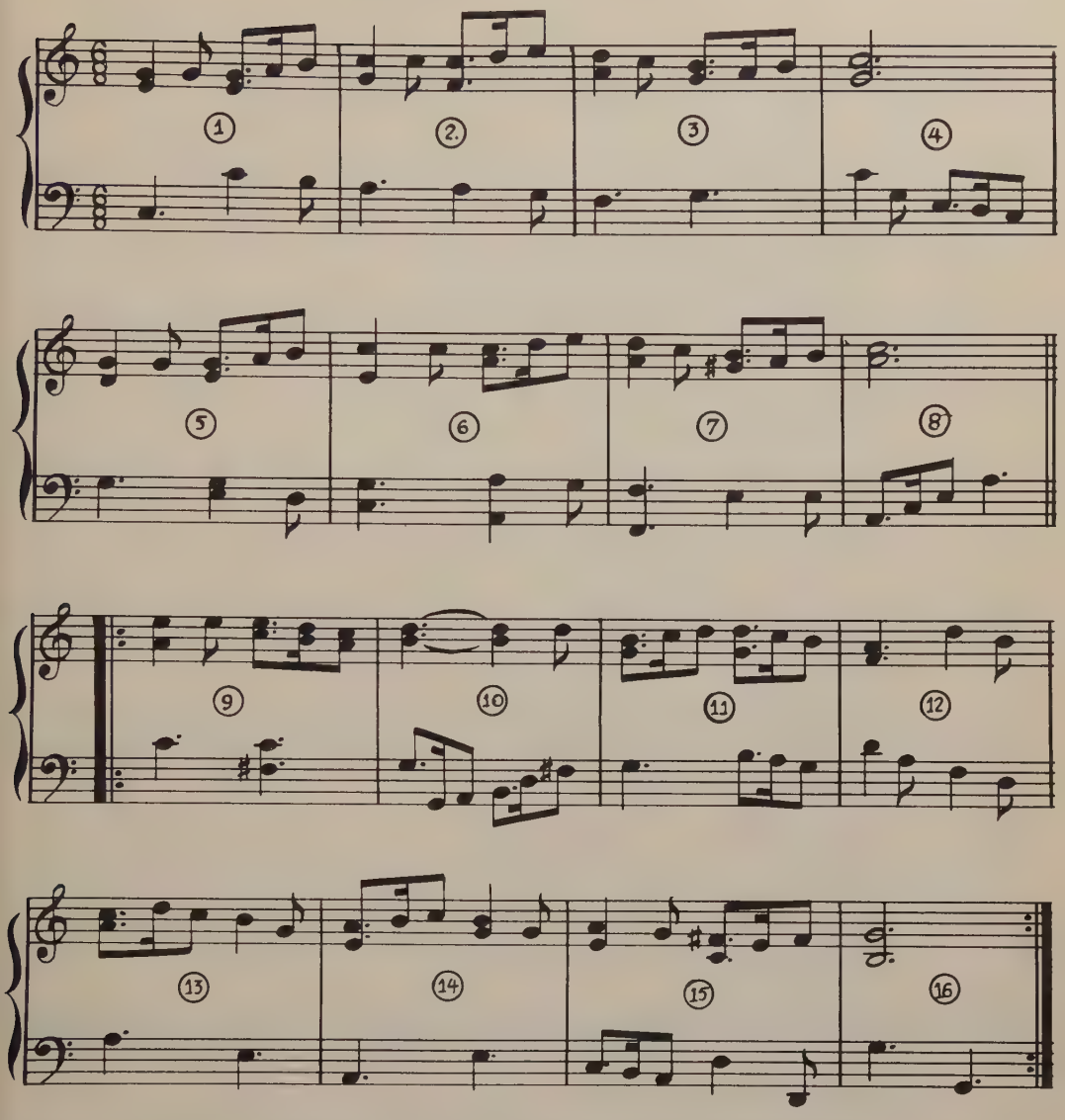
1–4 Partners face and arm with the right. *Arm:* partners move forward toward each other with 2 running steps, hook right arms and turn clockwise once around in place with 4 running steps, and move backward to place with 2 running steps.

5–8 Partners arm with the left.

9–16, 9–16 Repeat movement in I, Meas. 9-16, 9-16.

Mary Wood Hinman, *Gymnastic and Folk Dances*, Vol. III (New York: A. S. Barnes and Co., 1930), p. 22. Used by permission.

SELLENGER'S ROUND



SICILIAN CIRCLE

American

This popular Early American folk dance appears in several versions with various titles such as "The Circle," "The Circassian Circle," and "The Sicilian Circle," but all include essentially the same figures. It is one of the loveliest in design and movement of all the American folk dances. Italicized phrases are calls for the dance.

Formation Any even number of couples arranged in a double circle so that odd couples face clockwise and even couples face counterclockwise; thus every two couples face each other. Girls are on right of partners.

1–2 *All Forward and Back.* Partners join inside hands and move forward toward opposite couple with 4 walking steps.

3–4 All move backward to places with 4 walking steps.

5–8 *Circle Four Hands Around.* Each set of two couples joins hands in a single circle to move once around clockwise with 8 walking steps.

9–10 *Right and Left.* Couples in each set exchange places, cutting through opposite couple (the two girls passing by left shoulders between the two boys) with 4 walking steps.

11–12 Boy joins left hands with his partner and turns her counterclockwise half around to position on his right, facing opposite couple, with 4 walking steps.

13–16 Couples return to original places with movements in Meas. 9-12 above.

17–18 *Ladies Chain.* While boys stand in place, girls exchange places, giving right hands to each other as they pass by right sides, with 4 walking steps.

19–20 Girls join left hands with opposite boys who lead them forward once around counterclockwise in place to face opposite couple with 4 walking steps.

21–24 Girls return to original places by repeating movement in Meas. 19-20 above, joining left hands with original partner.

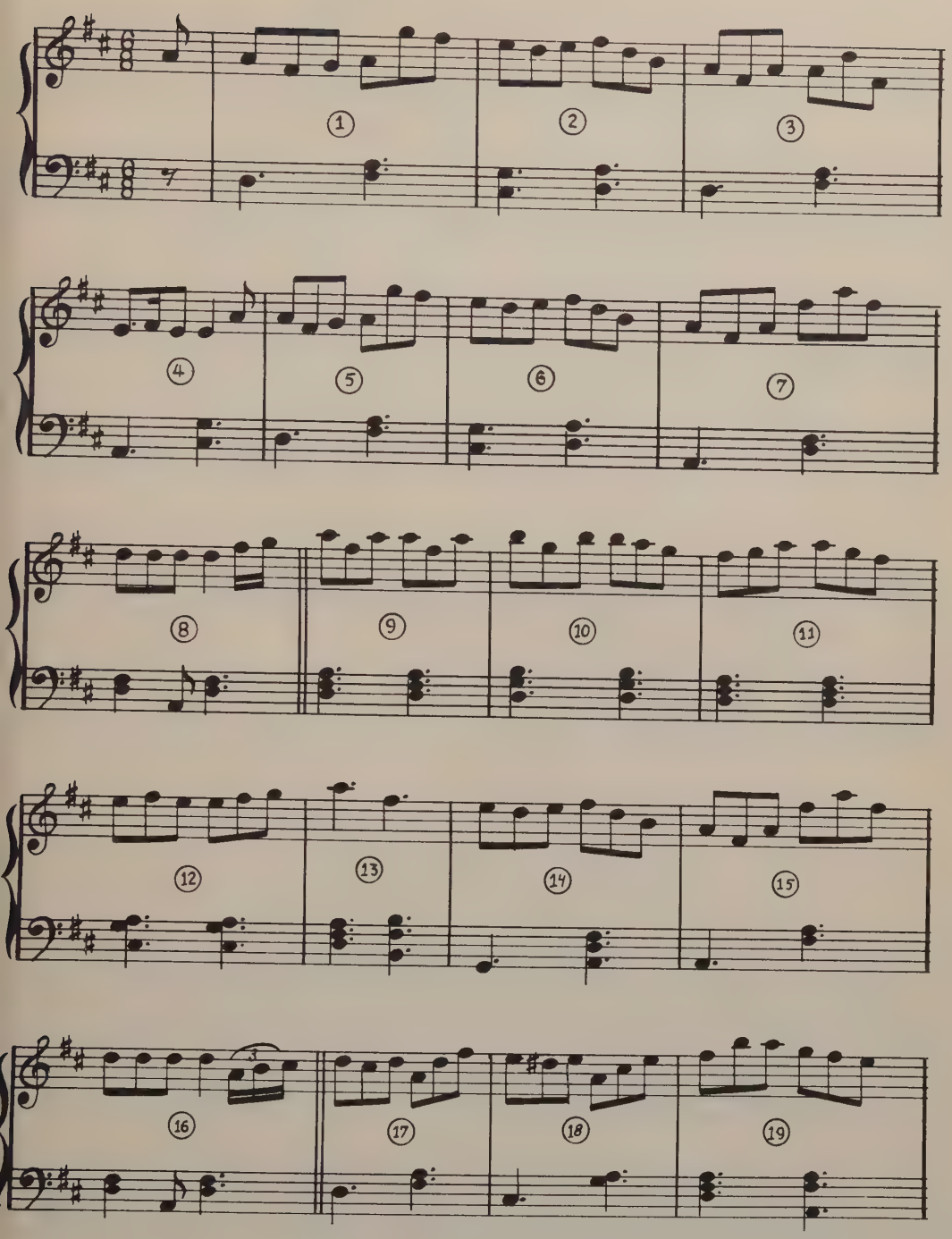
25–28 *All Forward and Back.* Repeat movement in Meas. 1-4 above.

29–30 *All Forward and Pass Through.* Couples join inside hands and move forward to meet opposite couple with 4 walking steps.

31–32 Couples drop hands and pass through, women passing by left shoulders between the men, with 4 walking steps.

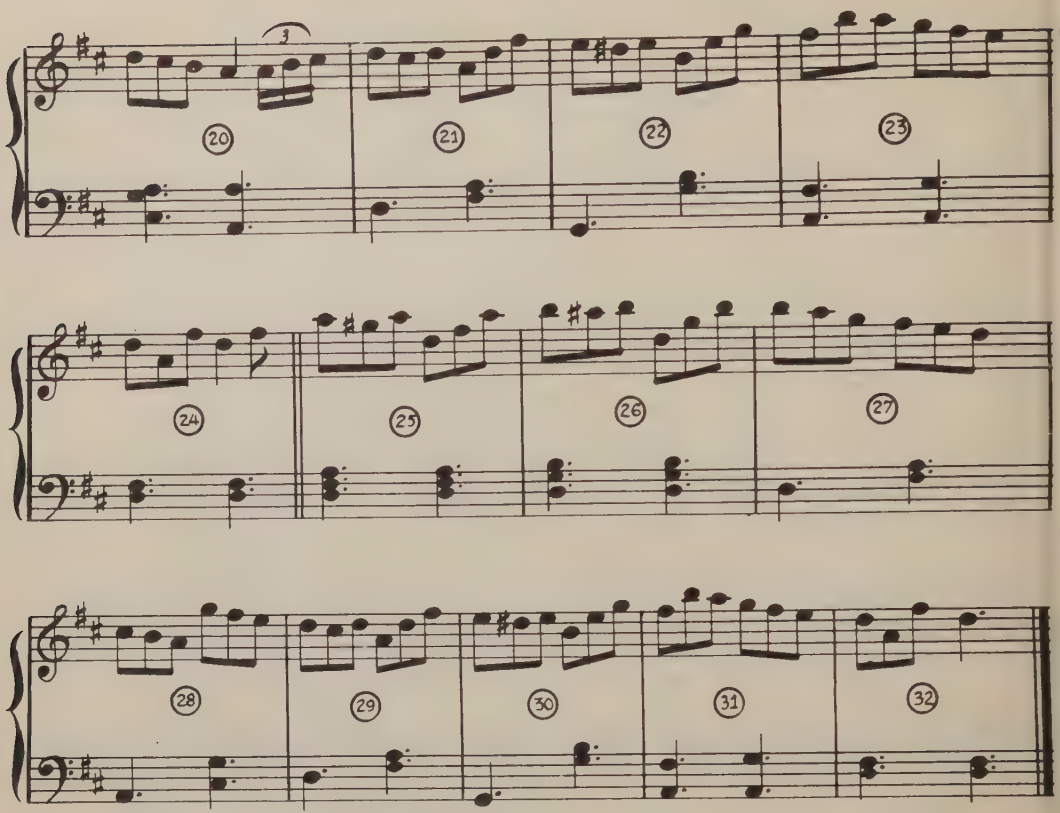
Repeat entire dance as many times as desired, dancing each repetition with a new couple.

SICILIAN CIRCLE



(continued on page 142)

SICILIAN CIRCLE, *continued*



KNYTNAPSPOLSKA

(*Nit'-naps-pol-ska*)
Danish

The mock quarrel, found frequently in Scandinavian dances, appears in this quick, spirited dance as a form of teasing between boys and girls.

Formation Couples scattered informally about the room, partners facing with both hands joined, pulling back away from each other.

Measures

1–3 Beginning left, couples move around clockwise in a small circle in place with 3 polska steps. *Polska step:* step sideward left (Ct. *one*), close right to left (Ct. *and*), step sideward left (Ct. *two*), spring onto right foot, crossing right over in front of left (Ct. *three*).

4 Stamp left, right, left in place (Cts. *one*, *two*, *three*).

1–4 Repeat movement in Meas. 1-4 above, beginning right and moving counterclockwise.

Measures

5 Placing hands on hips, all jump quarter-turn to left, landing on both feet so that right elbows point toward partner (Ct. *one*); (Cts. *two*, *three*).

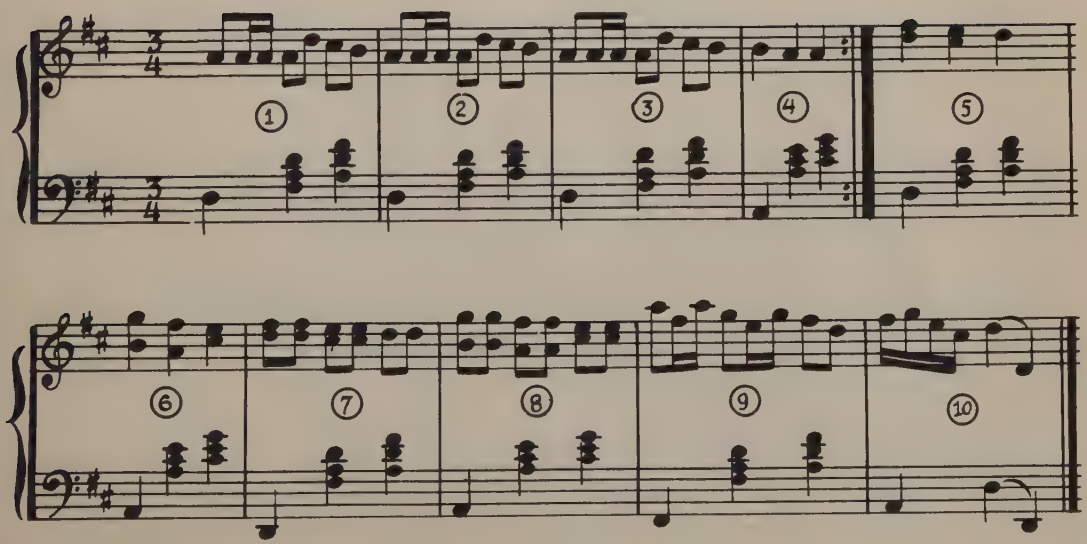
6 Jump, turning half-turn to right, so that left elbows point toward partner.

7 Jump, turning half-turn to left (Ct. *one*) and shaking right fist at partner three times (Cts. *one*, *two*, *three*).

8 Jump, turning half-turn to right and shaking left fist at partner.

9–10 Partners face and join both hands to whirl in place, turning clockwise. On last count, partners jump into the air, landing on both feet. *Whirl:* partners lean strongly away from each other and, beginning left, take very small, quick steps in place, moving around clockwise.

KNYTNAPSPOLSKA



Crampton, *The Second Folk Dance Book*, p. 24.

THREE DANCE

Danish

The title of this dance bears little significance to the dance itself, except for the fact that the dance comprises three main figures—circle, back to back, and clap and swing. At any rate, "Three Dance" is an example of a lively, vigorous Danish dance in quadrille formation.

Formation Four couples in quadrille formation. Free hands are always on hips.

Measures

I. *Circle*

1–8 Beginning left, all eight join hands to circle clockwise with 8 brisk step hops, all leaning out away from circle to give the circle a vigorous swing.

1–8 Repeat, moving counterclockwise.

II. *Back to Back*

9–12 Beginning right, head couples (Couples 1 and 2) move forward toward each other with 8 running steps, Couple 2 separating to allow Couple 1 to pass between them.

13–16 Without turning around, both couples move backward to places with 8 short running steps, Couple 1 separating to allow Couple 2 to pass between them.

9–16 Side couples (Couples 3 and 4) repeat movements of Couples 1 and 2 above with Couple 3 passing between Couple 4 as they move forward and Couple 4 passing between Couple 3 as they move backward to places.

III. *Clap and Swing*

17–18 Beginning right, head couples move toward each other with 4 running steps, clapping hands on first three steps.

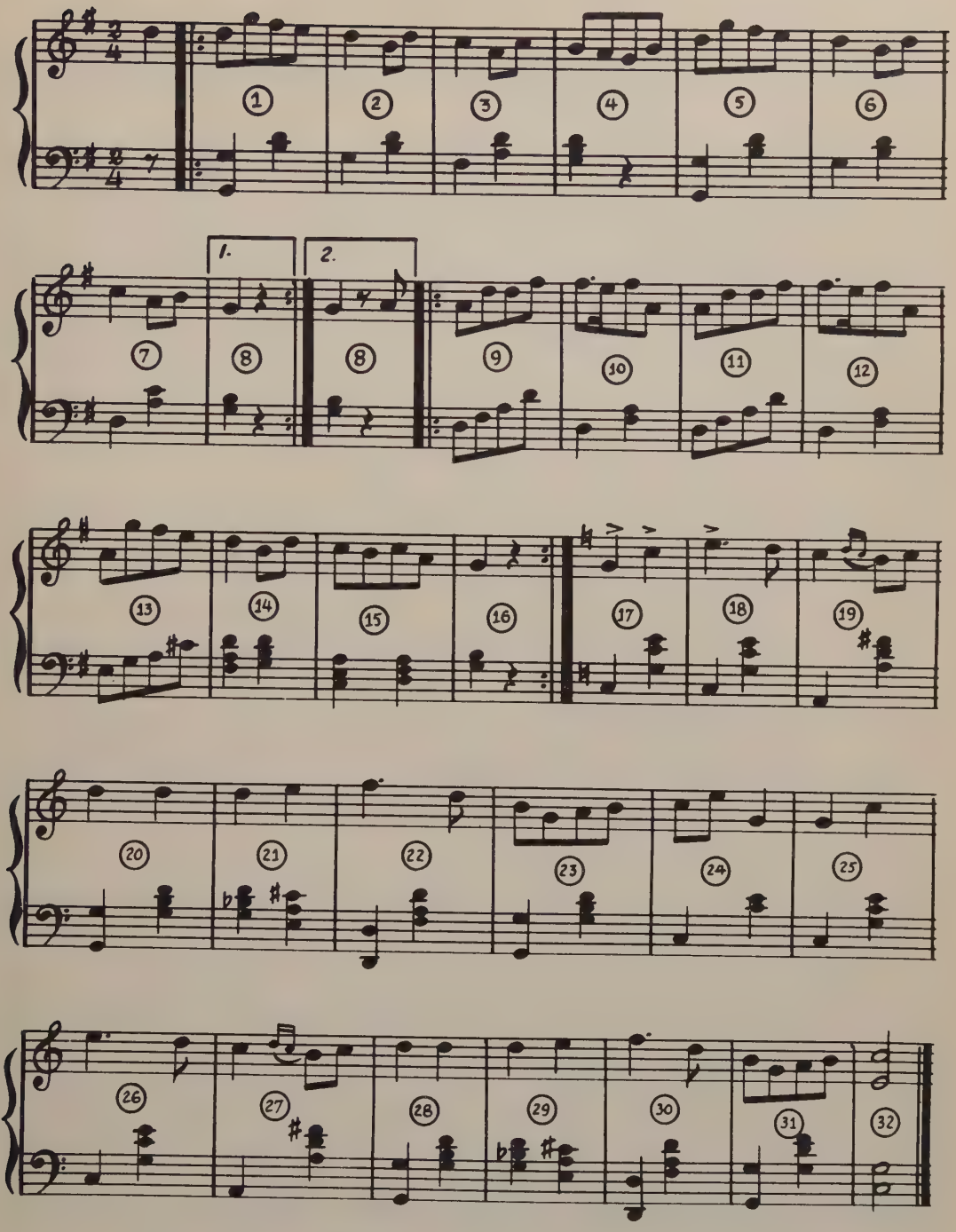
19–20 Head couples hook right elbows with opposites and swing once around clockwise with 4 running steps, left hands on hips.

21–24 Head couples hook left elbows with partners and swing once around counterclockwise with 8 running steps, right hands on hips, finishing in original positions in quadrille formation. While swinging with hooked elbows, dancers pull away from each other to produce a vigorous swing.

25–32 Side couples repeat movements in Meas. 17-24 above.

Repeat entire dance as many times as desired.

THREE DANCE



VIRGINIA REEL

American

Of all American folk dances, the "Virginia Reel" probably is the most widely known and danced, appealing as it does to folk of all ages. Because of its simplicity and regularity of pattern, boys and girls learn it quickly and enjoy dancing it over and over.

The basic step used throughout the dance is either a skip or shuffling walk; the skip may prove too vigorous for several repetitions. Encourage dancers to phrase the movements of the dance with the phrases which they hear in the music.

Note: Amount of music necessary for execution of Figures VIII, IX, and X varies according to skill of dancers, but these figures should be danced in keeping with phrases of music, beginning each new figure with a new musical phrase.

Formation Sets of six couples in longways formation, boys on left of girls. Partners face each other for the dance.

Measures

I

1–4 Balance corners. Head boy and foot girl move forward to center, bow, and move back to places.

5–8 Head girl and foot boy repeat movements in Meas. 1-4 above.

II

1–4 Head boy and foot girl move forward to center, hook right arms, turn once around clockwise, and move backward to position.

5–8 Head girl and foot man repeat movements in Meas. 1-4 above.

III

9–16 Repeat movements in Meas. 1-8 above, hooking left arms and turning counterclockwise.

IV

9–16 Repeat movements in Meas. 9-16 above, joining both hands and turning once around clockwise.

V

17–20 Do-si-do. Head boy and foot girl move forward to center, pass back to back, passing by right shoulders forward and by left shoulders backward.

21–24 Head boy and foot girl repeat movements in Meas. 17-20 above.

VI

25–32 Repeat movements in V, passing by left shoulders forward and by right shoulders backward.

VII

1–4 Head couple faces and joins hands, arms extended, to move sideward to foot of set with 4 slides and back to head of set with 4 slides.

(*text continued on page 148*)

VIRGINIA REEL

(music continued on page 149)

VIRGINIA REEL, *continued*

VIII

Measures

5–16 (or more depending upon number in set) Head couple hooks right arms and turns one and a half times around until boy is facing girls' line and girl faces boys' line. Boy gives left arm to second girl and swings with her half around counterclockwise. At the same time, the head girl gives left arm to second boy and swings with him half around counterclockwise. Head couple meets in center, hooks right arms, and turns half around clockwise. This is repeated down the set, the head couple alternately turning dancers in the set with the left arm and turning each other in center with the right arm until all have been turned. Upon reaching foot of set, head couple turns one and a half times around so that girl and boy are on own side of set when they join both hands to slide to top of set to original places.

IX

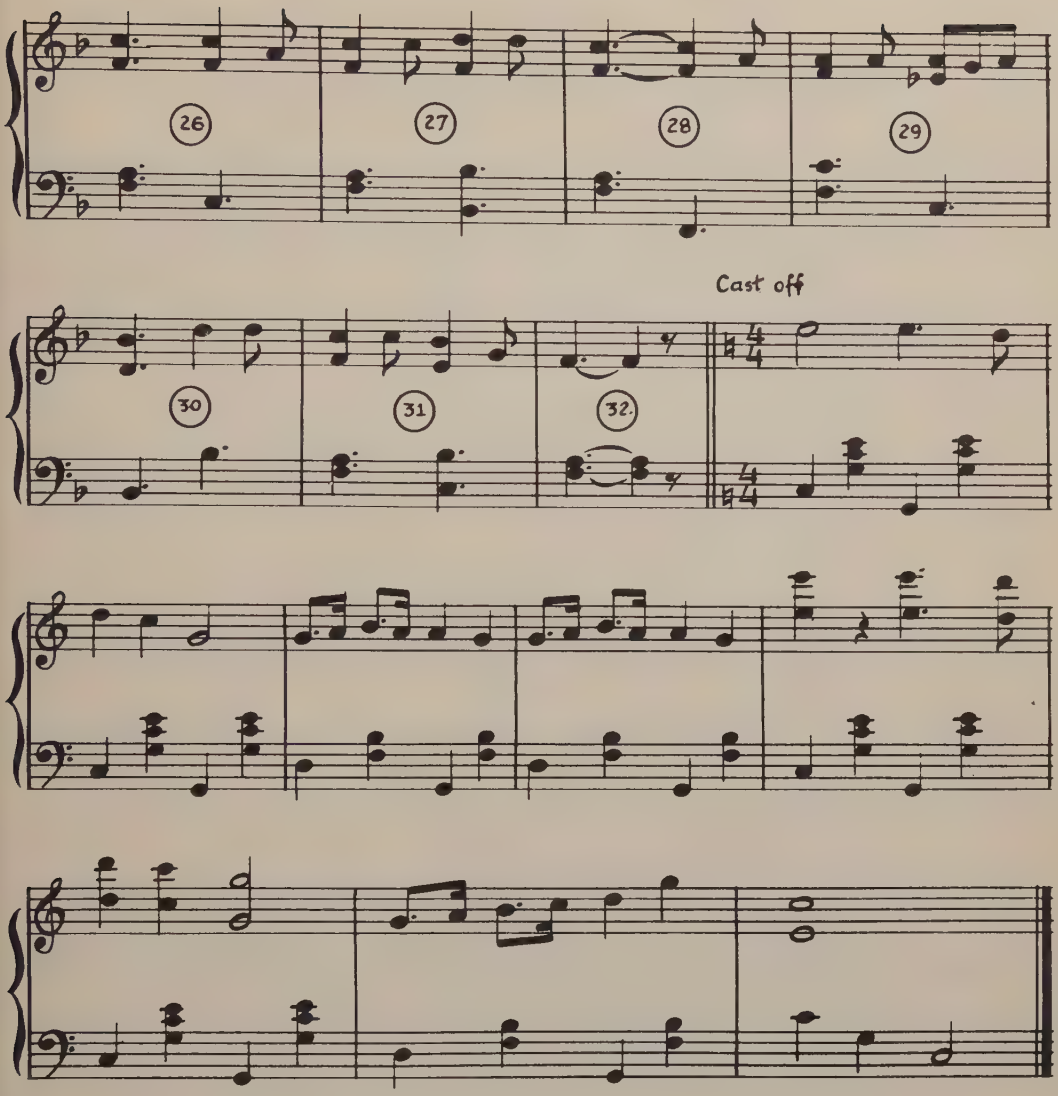
Cast Off Music All face top of set. Head boy turns outward to lead line of boys toward foot of set with marching steps while the head girl turns outward to lead women toward foot of set with the same step.

X

Cast Off Music Head couple joins hands to form an arch and all couples pass through. The second couple is now at the top of the set, and the dance is repeated with this couple dancing the movement described above for the head couple.

Dance is repeated until all couples have been at the head of the set.

VIRGINIA REEL, *continued*



YANKEE DOODLE

American

This is a progressive circle dance for threes, which incorporates basic American country dance steps. It resembles in form the German dance "Come, Let Us Be Joyful." Italicized phrases are calls for the dance.

Formation Lines of three dancers, a boy in the middle with a girl on either side (or vice versa), arranged in a circular formation so that every other line of three faces clockwise while others face counterclockwise; thus, every two lines of three in the circle face each other.

Measures

1–4 *Circle Left.* Each line of three dancers joins hands with opposite line of three in circle to move to the left, clockwise, with 7 walking steps.

5–8 *Circle Right.* Repeat to right, counterclockwise. Drop hands and straighten lines.

9–12 *Right Hand Over and Left Hand Back.* Opposites join right hands and exchange places, passing by right sides, with 4 walking steps, turning right to face again. Repeat, joining left hands and passing by left sides.

13–16 *Do-Si-Do Opposites.* Opposites do-si-do, passing by right shoulders, with 4 walking steps; repeat, passing by left shoulders.

1–4 *Do-Si-Do Partners.* Boy and girl on his right do-si-do, passing first by right shoulders, then by left.

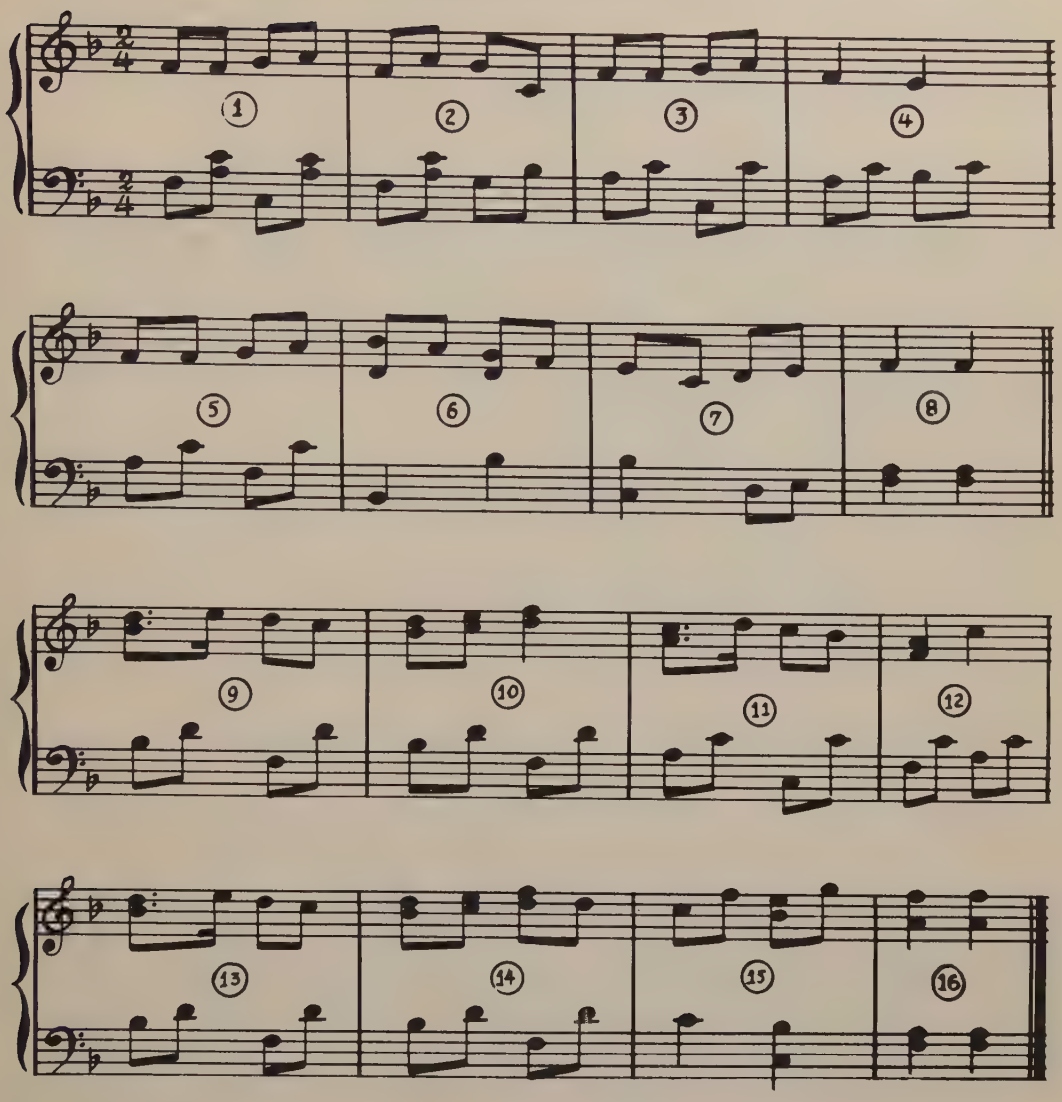
5–8 *Do-Si-Do Corners.* Boy and girl on his left do-si-do as above.

9–12 *Forward and Back.* Dancers in each line of three join inside hands, walk 3 steps toward opposites, and honor. Return to positions with 4 walking steps.

13–16 *Forward and Through.* Each line of three moves forward toward opposite line and passes through by right shoulders with 7 walking steps. Honor new opposites on Ct. *two*, Meas. 16.

Repeat entire dance as many times as desired, dancing each repetition with new line of three dances.

YANKEE DOODLE



Chapter Seven

ADVANCED FOLK DANCES

BEAN SETTING

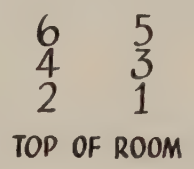
English

Collected and arranged by Cecil J. Sharp

The Morris dances represent ancient ceremonial dances of England performed traditionally by men only in the spring of the year, particularly in connection with May Day celebrations. Folklorists differ regarding the exact origin of the Morris dances, but all agree that they probably grew out of pagan fertility ceremonies. Morris dancers customarily wear a circlet of tiny bells just below each knee. Attached to the circlet are short, ribbon streamers which hang down the outside of the leg.

In "Bean Setting," an English Morris dance, the dancers strike the sticks which they carry against the ground in the second part of each figure as if digging holes in which to set bean plants.

Formation Sets of six dancers in longways formation, all facing top of room. Dancers are numbered as follows:



Dancers 1 and 2, 3 and 4, and 5 and 6 are partners.

Basic Step The easiest form of the Morris step, the step hop, is used throughout the dance. It consists of a step followed by a hop on the same foot, extending the free foot a short distance forward with a straight knee. The step hop is performed on alternate feet in even rhythm. As much elevation on the hop as possible is desirable to give the dance a decided springing quality.

A stick about an inch in diameter and eighteen inches in length is carried in the right hand by every member of the set. It is held at the side extending vertically upward unless otherwise indicated.

Measures

1–4 *Once to Yourself.* The Introduction (Meas. 1-4) is played through once while all stand still facing top of room. Partners cross sticks between them at about waist height with all odd numbers resting sticks on partner's sticks. On final beat of Introduction, odd numbers strike partner's sticks as indicated on music with the symbol +.

By permission of Novello and Co., Ltd.

Measures

5–8 *Ring*. Dancers 3 and 4 move out to side as Dancers 2, 4, and 6 turn to right so that all form a single circle, facing clockwise, and all dance half-way around clockwise with 8 step hops, beginning left. The circle is formed on the first step hop as the design changes from a longways to a circle formation. On the last 2 step hops, all return to the longways formation, facing top of room, to strike sticks with partners as indicated on music in Meas. 8. Dancers 1, 3 and 5 are in the original places of Dancers 6, 4, and 2 respectively, and *vice versa*.

9–12 Dancers 6, 4, and 2 turn outward to left and all repeat the circle with 8 step hops as in Meas. 5-8 above, moving counterclockwise to return to original places in set, all facing top of room at finish to strike sticks with partners as indicated on music in Meas. 12.

13–18 *Dib and Strike*. Dancers hold sticks by the top and "dib" by thrusting the end of the stick vertically against the ground and lifting it up again. All dib with sticks as marked in the music* on Cts. *one* and *four* of Meas. 13, then strike partner's sticks, the odd-numbered dancers always striking the sticks held by even-numbered dancers. Repeat two dibs and then strike sticks in succession in this order: No. 1 strikes No. 3's stick, No. 3 strikes No. 5's stick, No. 5 strikes No. 6's stick, No. 6 strikes No. 4's stick, No. 4 strikes No. 2's stick, and all strike partner's sticks.

19–24 Repeat Meas. 13-18 above.

II

5–8 *Cross Over*. Partners exchange places, moving out to left to pass by right shoulders and turning to right in opposite positions to face each other, with 8 step hops, striking sticks with partners as indicated on music in Meas. 8.

9–12 Repeat movement in Meas. 5-8 above, returning to original positions and striking sticks with partners as indicated in Music in Meas. 12.

13–24 *Dib and Strike* as described in Meas. 13-24 above.

III

5–8 *Back to Back*. Partners move forward to the left and dance back to back, passing first by right shoulders, and moving backward into place with 8 step hops, striking sticks with partners as indicated in music in Meas. 8.

9–12 Partners move forward to the right and dance back to back, passing first by left shoulders, and moving backward into place with 8 step hops striking sticks with partners as indicated on music in Meas. 12.

13–24 *Dib and Strike* as before.

(*continued on page 154*)

BEAN SETTING, *continued*

Measures

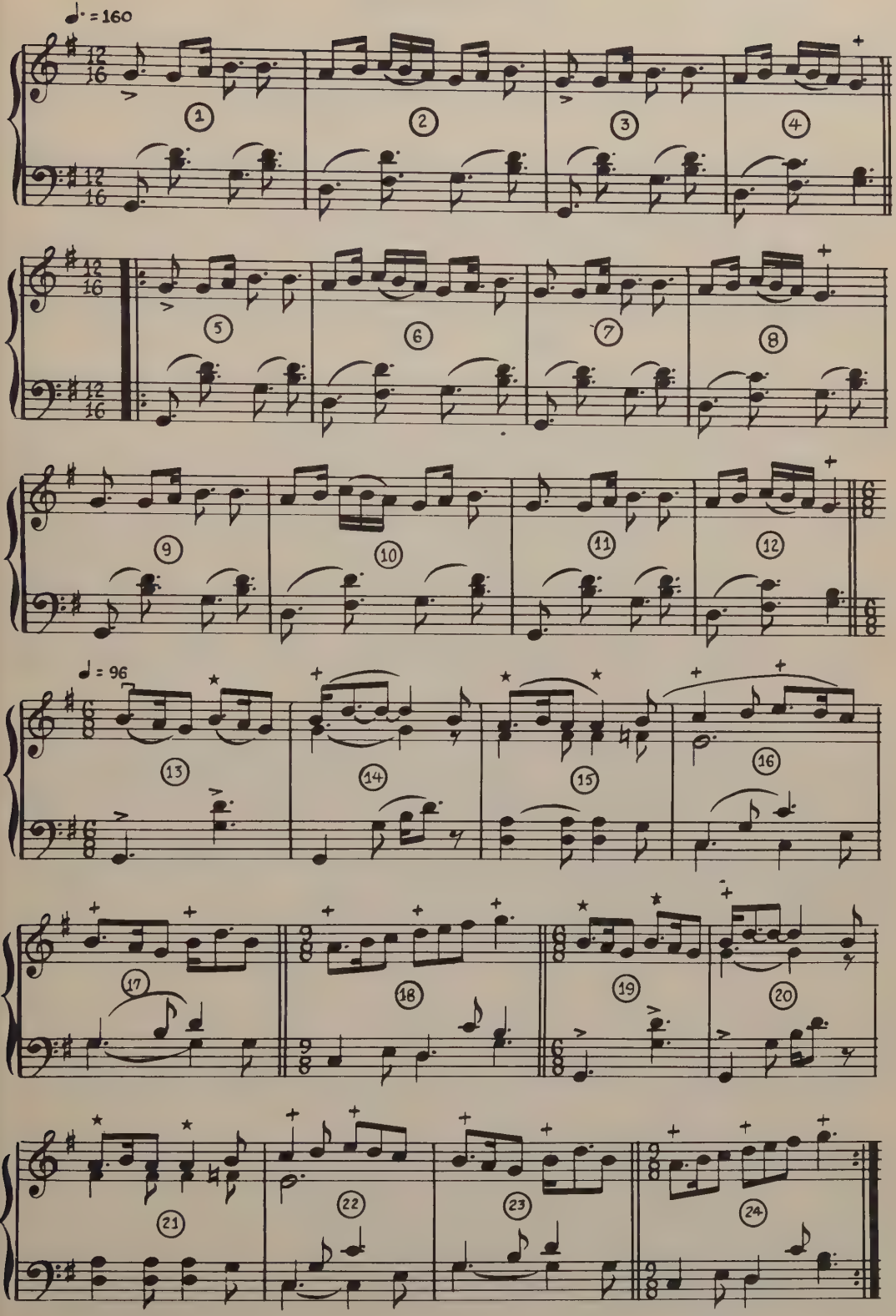
IV

5–8 *Hey.* In the "hey," each individual dancer describes a figure eight pattern. Nos. 1, 3, and 5 dance along the same figure eight while Nos. 2, 4, and 6 dance along another figure eight, partners keeping parallel so that both groups of three dancers move at the same time as counterparts of each other. To begin the hey, Nos. 1 and 2 turn outward to face down the set and circle out, then in, toward top of set, while Nos. 5 and 6, facing up the set, circle out, then in, toward top of set. At the same time Nos. 3 and 4 face up the set to circle out, then face down the set to circle in and complete a loop. Nos. 1 and 2 pass in front of Nos. 5 and 6 at the crossing of the figure eight pattern in the center. At the finish of the first part of the hey, dancers have completed one-half of the figure eight pattern so that Nos. 1 and 2 are at the bottom of the set, Nos. 5 and 6 are at the top of the set, and Nos. 3 and 4 are in their original places. All face up at finish of first half of hey to strike sticks with partners as indicated on music in Meas. 8. The first half of the hey is danced with 8 step hops, beginning left.

9–12 Dancers continue hey, each two dancers completing their particular figure eight pattern simultaneously so that all finish in original positions, striking sticks together in Meas. 12 as all face top of room.

13–24 *Dib and Strike* as before, finishing with crossed sticks, all facing top of room.

BEAN SETTING



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CZARDAS

(Char'dash)

Hungarian

The description given below was obtained from the Hungarian colony in Detroit. The "Czardas," the national dance of Hungary, is always a social, couple dance; according to the members of the Hungarian colony, it is never danced as a solo. In fact, solo dancing in Hungary is found only in cafés, cabarets, or on the stage. There are a great many czardas tunes, just as in this country there are numerous fox-trots. The one given above is the old Hungarian folk-song, "Ritka Buza." *Ritka* is a girl's name meaning "rare" and *buza* means "wheat." The song is a play on the word *Ritka*. Accordingly, good wheat is very rare, so also it is very rare to find a nice little girl.

Formation Partners in shoulder-waist position, scattered about the room.

Measures

1 Boy steps sideward left with a small step (Ct. *one*), closes right to left (Ct. *two*), steps sideward left (Ct. *three*), touches right to floor beside left (Ct. *four*). Girl dances same step beginning right and moving sideward right.

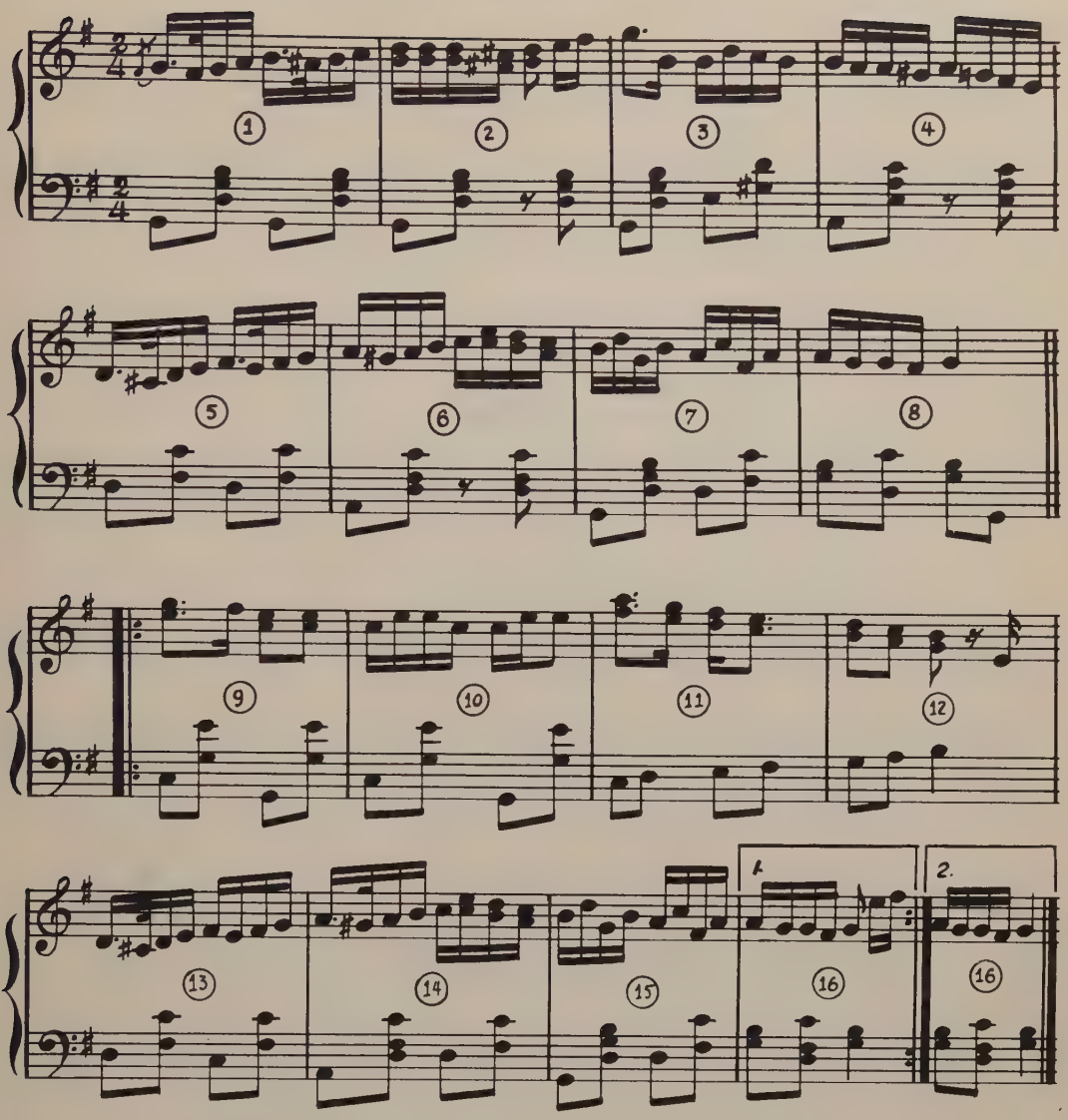
2–8 Repeat step in Meas. 1 seven times, moving alternately sideward to boy's right and left. If desired, the step in Meas. 1-8 may be danced with the boy moving forward, the girl backward, in which case the first step is forward for the boy rather than sideward.

9–12 Retaining shoulder-waist position of arms, partners shift positions so that right sides are together. Beginning left, they swing vigorously, turning clockwise, with 15 ordinary walking steps, reversing directions on Ct. *and*, Meas. 12.

13–16 Repeat movements in Meas. 9-12 above, beginning right and swinging counterclockwise.

Repeat entire dance as many times as desired.

CZARDAS



DONEGAL COUNTRY DANCE

(Dun-e-gaul')
Irish

The "Donegal Country Dance" represents the characteristic folk dance of the Irish people. The balance, slide, and running step included in this dance—all performed with a light, springy quality—are typical of steps in Irish folk dances. The style of performance is conservative but gay, with the arms hanging relaxed at sides unless otherwise indicated.

Formation Partners in single circle, all facing center, with girl on right of partner.

Measures

1–2 All join hands to move sideward clockwise with 4 slides, beginning left and leaving right foot free on last slide.

3 *Balance right:* spring sideward onto right foot (Ct. *one*), close left to right (Ct. *two*), step right (Ct. *three*), hold (Ct. *four*). The balance step is danced on the balls of the feet with a light "down-up-down" bouncing quality.

4 *Balance left:* reverse movement for "Balance right" in Meas. 3 above.

5–8 Repeat movements for Meas. 1-4 above to right, reversing feet and directions.

1–4 Boy joins both hands with girl on his left to turn clockwise with her two times in place, beginning left, with 8 sliding steps.

5–8 Boy joins both hands with partner to turn counterclockwise with her two times in place, beginning right, with 8 sliding steps, finishing in original places in circle. Change from left to right feet for sliding steps is made with a hop left on last sliding step.

9–10 Boy links right elbow with girl on left and turns her once around clockwise with 4 slow running steps beginning left.

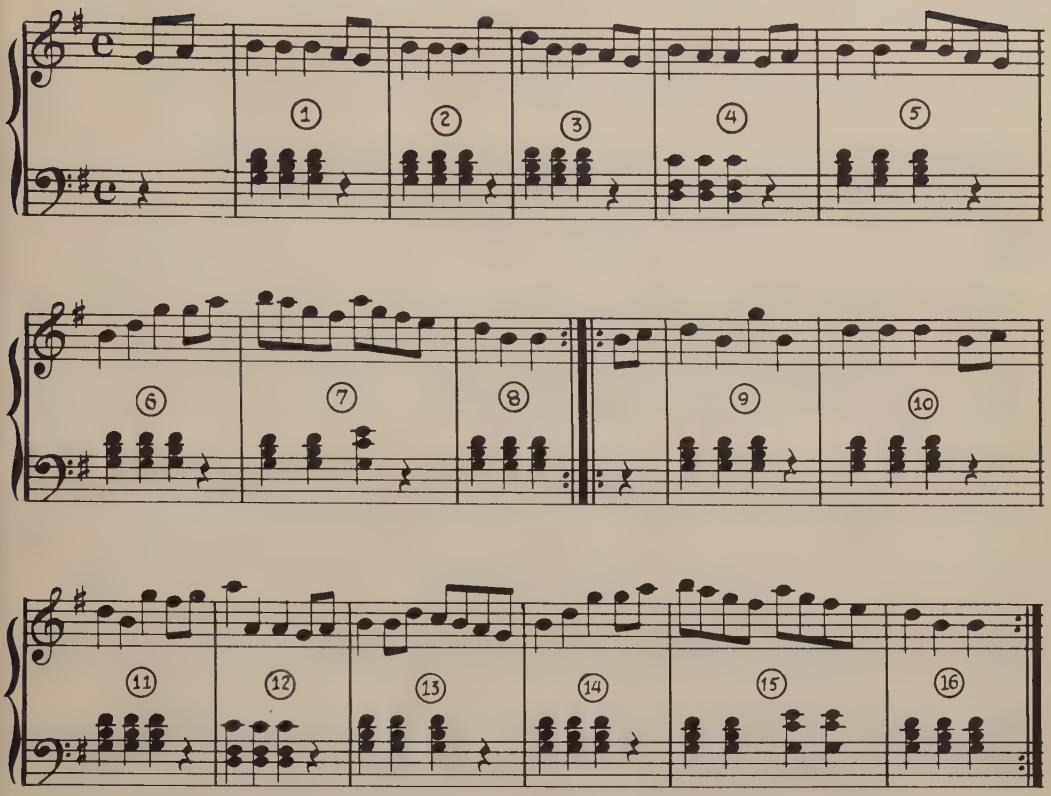
11–12 Boy links left elbow with partner and turns her once around counterclockwise with 4 slow running steps beginning left.

13–16 Repeat movements in Meas. 9-12 above.

9–16 Couples form a double circle, facing counterclockwise; boy places right hand on partner's left shoulder and takes her left hand in his left. In this position, all promenade counterclockwise around the circle with 16 walking steps.

Repeat entire dance as many times as desired.

DONEGAL COUNTRY DANCE



FLAMBOROUGH SWORD DANCE

English

Collected and arranged by Cecil J. Sharp

Sword dances date back to pre-Christian days in England and probably evolved from pagan sacrificial rites. Traditionally, they are danced only by men.

The swords are made of any light wood, but ash or larch are preferred. They are thirty-seven inches long and one and one-half inches wide, shaped into a handle at one end and tapering at the other. Throughout the dance, a light, vigorous skip is used as the basic step and is maintained even when marking time in a stationary position.

Formation Eight dancers in single file, Swordmaster first, followed by dancers, 8, 7, 6, 5, 4, 3, 2. Each boy carries a sword in his left hand.

Measures

Entrance

1–8 Skip forward into a circle moving clockwise. Hold sword in left hand, left elbow bent, with the blade of the sword resting against left shoulder, right hand at side.

I

1–8 Boys circle clockwise, all about three paces apart, with 16 skipping steps.

1–8 Extend sword backward over left shoulder and, with the right hand, grasp the point of the sword held by the boy in front—thus joining the circle—and continue to circle clockwise with 16 skipping steps.

II

9–16 *Circle and Lock.* Retaining grasp on hilt of own sword and point of neighbor's sword, swing own sword overhead and pull arms apart, at same time facing toward center of circle. Push the hilt of sword held in left hand under the sword point of the dancer who stands at the left. Each boy has pulled his left hand to the left, his right hand to the right, thus crossing the two swords he is holding. By pushing the hilt of the left sword under the point of the sword at the left and at the same time allowing the boy on the right to put his hilt under the right point, a star is formed. This star is called a "lock" and is formed by the locked swords of the eight dancers. During this figure, boys continue to circle clockwise with 16 skipping steps.

III

9–16 *Lifted Lock.* Leader lifts lock shoulder high in front of him and all continue around the circle with 16 skipping steps.

IV

1–8 *Clash.* On Ct. *one*, Meas. 1, leader lowers the lock into center of circle at hip level where each dancer grasps the hilt of his own

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Measures

sword with his left hand, holding the lock in this position as all continue clockwise with 16 skipping steps.

1–8 When the Swordmaster shouts, "Draw!" each boy pulls his own sword out of the lock and swings it down in front of him and up overhead, closing in the circle so that all eight clash sword tips together overhead on each beat of the music as they continue clockwise with 16 skipping steps.

V

9–16 *Threedling.* All lower swords and extend them forward around the circle so that each boy catches the point of his right hand neighbor's sword, to form a large circle in "hilt and point position," swords at hip level, as all continue clockwise with 16 skips.

9–16 A. The Swordmaster turns to face No. 8 who stands immediately behind him. They lower No. 8's sword which is held in the Swordmaster's right hand and No. 8's left hand. No. 8 raises his right hand in which he holds the point of No. 7's sword, turns to his left, jumps over the lowered sword, and continues dancing to his left followed by the group who, in succession, leap over the lowered sword still held by No. 8 and the Swordmaster.

1–8 Swords are lifted to place on the right shoulder; the circle faces counterclockwise, and all circle counterclockwise with 16 skipping steps, returning to hilt and point position on last count of phrase.

1–8 B. No. 2 now faces Swordmaster and they raise the sword between them. Swordmaster raises his left hand and passes under his own sword, followed by the other dancers in succession who pass under the raised sword.
Note: After the Master has passed under his raised sword, he must move to his right.

9–16 All place swords on left shoulders and circle clockwise with 16 skipping steps, returning to hilt and point position on last count of phrase.

9–16 Swordmaster faces No. 8 and all repeat A above, the sword raised instead of lowered, with 16 skipping steps.

1–8 Swords are lifted to place on the right shoulder and all circle counterclockwise with 16 skipping steps, returning to hilt and point position on last count of phrase.

1–8 Swordmaster faces No. 2 and all repeat B with 16 skipping steps.

9–16 All place swords on left shoulders and circle clockwise with 16 skipping steps, returning to hilt and point position on last count of phrase.

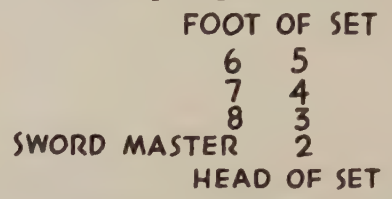
(*continued on page 162*)

FLAMBOROUGH SWORD DANCE, *continued*

Measures

VI

9–16 *Double Threedling.* Dancers release grasp on points of neighbor's swords to break circle. Design changes to a longways set, two lines facing, with dancers in positions shown in the diagram. Dancers change and then skip in place with 16 skipping steps.



9–16 C. No. 2 and the Swordmaster simultaneously turn to own left, and move down the set with 8 skipping steps. The Swordmaster skips down the outside and No. 2 skips down between the two lines of boys. The Swordmaster returns to his place up through the center of the set and No. 2 returns up the outside of his own line, with 8 skipping steps.

1–8 No. 2 and the Swordmaster present their swords across to one another, each grasping the point of the other's sword with the right hand, thus forming a double arch of swords. Keeping the wrists and swords parallel, they turn under this arch four times, Swordmaster turning to his left (counterclockwise), No. 2 turning to his right (clockwise), while progressing between the two lines toward the foot of the set with 16 skipping steps. At the foot of the set, they fall into position and drop partner's swords, replacing own swords on left shoulders.

1–16, 9–16, 1–8, 1–16 Repeat C three times with Nos. 8 and 3, 7 and 4, and 6 and 5 dancing in turn the movement described above for Swordmaster and No. 2 so that at the conclusion of the third repetition, the Swordmaster and No. 2 are at the head of the set.

9–16, 1–8 All extend swords across to partners, grasping point of partner's sword in right hand to form a double arch of swords held high overhead.

1–16 Swordmaster and No. 2 turn as in C under the lifted swords to position at foot of set with 8 skipping steps, followed by Nos. 8 and 3, 7 and 4, and 6 and 5 in turn so that all finish in original places in longways set.

VII

Weaving or Shuttle Step: retaining grasp on point of partner's sword, all lower swords to hip level.

1–8 D. Swordmaster and No. 2 exchange places with Nos. 8 and 3 as follows: Swordmaster dances forward, No. 2 dances backward with 4 skipping steps while No. 8 dances backward, No. 3 dances forward with 4 skipping steps. The two couples then reverse

Measures

directions to dance back into line into each other's places with 4 skipping steps. At the same time, Nos. 7 and 4 and Nos. 6 and 5 dance the same pattern with No. 7 dancing forward and No. 6 backward.

1–8 E. While Swordmaster and No. 2 and Nos. 5 and 6 exchange places in the set with 8 skipping steps as described above, Nos. 8 and 3 at the head of the set and Nos. 7 and 4 at the foot of the set, dancing in place, turn outward and under their own swords, held high overhead, two times with 8 skipping steps.

9–16 Repeat D with Nos. 8 and 3 and Nos. 6 and 5 exchanging places with each other while Swordmaster and No. 2 and Nos. 7 and 4 do the same.

9–16 Repeat E with Nos. 6 and 5 turning in place at head of set, Nos. 8 and 3 and Nos. 7 and 4 exchanging places, and Swordmaster and No. 2 turning in place at foot of set.

1–8 Repeat D with Nos. 6 and 5 and Nos. 7 and 4 exchanging places with each other while Nos. 8 and 3 and Swordmaster and No. 2 do the same.

1–8 Repeat E with Nos. 7 and 4 turning in place at head of set, Nos. 6 and 5 and Swordmaster and No. 2 exchanging places, and Nos. 8 and 3 turning at foot of set.

9–16 Repeat D with Nos. 7 and 4 and Swordmaster and No. 2 exchanging places while Nos. 6 and 5 and Nos. 8 and 3 do the same.

9–16 Repeat E with Swordmaster and No. 2 turning in place at head of set, Nos. 7 and 4 and Nos. 8 and 3 exchanging places, and Nos. 6 and 5 turning in place at foot of set. *Exchange of places:* in going down the line, left-file dancers move backward, then forward into new places; in going up the line, left-file dancers move forward, then backward into new places.

VIII

1–8, 1–16, 9–16 *Hey.* Dancers release points of partners' swords, placing own swords (held in left hands) on left shoulders, and skip into a long line, one behind the other, in no regular order facing the Swordmaster. The Swordmaster dances a weaving pattern toward the foot of the line, passing first dancer by right shoulders, second dancer by left shoulders, and so on to foot of line. At foot of line, Swordmaster turns to his right and returns to head of line with the same weaving pattern. As soon as the Swordmaster passes a dancer in the line, that dancer turns out to his right to face down the line and repeat the pattern of the Swordmaster.

On reaching his original place at head of set, Swordmaster steps out from the group, facing front. As each dancer comes to position at head of line, he calls out his number and dances into

(*continued on page 164*)

FLAMBOROUGH SWORD DANCE, *continued*

Measures

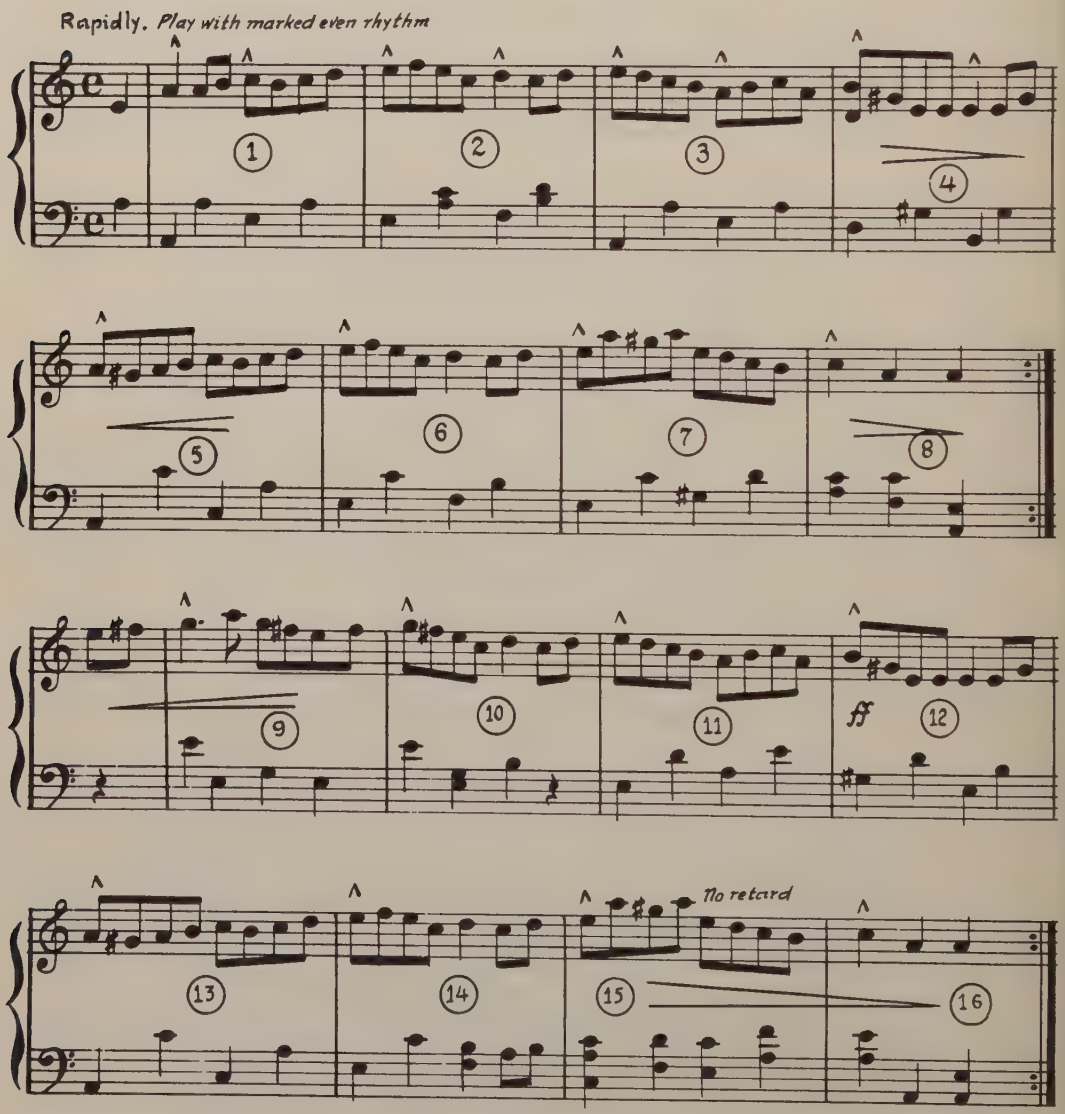
a straight line behind the Swordmaster until the last dancer skips into the line.

IX

1–8 Repeat *Entrance* as described on page 160.

X

1–16
9–16 Repeat I and II. After forming the lock, the Swordmaster holds the woven swords overhead and shouts, "Break." With this command, the circle of dancers breaks between Nos. 5 and 4 and falls back into a straight line with the Swordmaster near center holding the lock overhead. The dancers move forward, turn to their right and follow off in single file behind No. 4.



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BIRDIE IN THE CENTER MEDLEY

American

The figures of this dance represent a combination of three popular square dance figures. Amount of music in terms of measures for each of the figures has not been indicated since this varies according to the ability of the dancers; skilled dancers require less music to complete the figures than do unskilled performers. Italicized phrases are calls for the dance.

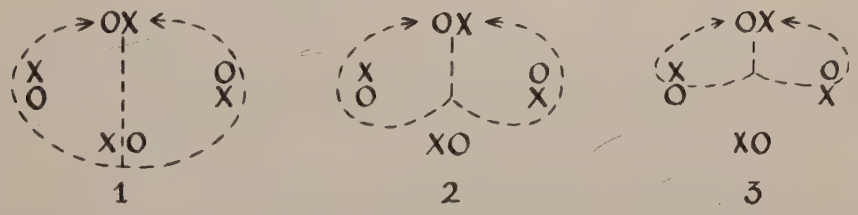
Formation Sets of four couples in quadrille formation with boys on left of partners; couples are numbered 1, 2, 3, and 4 counterclockwise around the set.

I. *Cut Off Six*

A. *Honor Your Partners Right and Left.* Bow first to partner, then to neighbor.

B. *Join Hands All.* All join hands to circle clockwise half-way around.
Promenade Back. Partners join hands in skating position and walk counterclockwise back to original positions.

C. *Head Couple Down the Center and Cut Off Six.* Head couple joins both hands, passes down the center of the set, passes through the foot couple, separates, passes behind side couples, and returns to place (Diagram 1).
Swing Your Partner When You Meet. Head couple swings twice around clockwise with buzz steps.



D. *Head Couple Down the Center and Cut Off Four.* Head couple with hands joined passes down center, separates, boy going to left between foot couple and side couple. Girl does the same to the right. Pass behind side couples as in C above, and return to places (Diagram 2).
Swing Your Partner When You Meet. Head couple swings as in C above.

E. *Head Couple Down the Center and Cut Off Two.* Head couple passes down the center, separates, boy passes through Couple 4, girl through Couple 2 (Diagram 3).
Whole Set Swings. All couples swing partners twice around clockwise with buzz steps.

F. *Allemande Left.* Boys give left hands to corner girls and turn once around with them.
Grand Right and Left. Give right hands to partners, left to next dancer after partner, and progress in this fashion until partners meet.
Promenade Back to Place. Repeat as in B above.
If desired, all figures of I may be repeated by Couples 2, 3, and 4 in turn dancing movements described above for head couple.

(*continued on page 166*)

BIRDIE IN THE CENTER MEDLEY, *continued*

II. *Birdie in the Center*

A. *Birdie in the Center, Three Hands Around.* ("Birdie" is the head girl.) Head couple leads to Couple 2. Head boy joins hands with Couple 2 while head girl steps into center of circle. Circle moves once around clockwise.

B. *Birdie Flies Out and Hockie Flies In.* ("Hockie" is the head boy.) Repeat movement described for A above with boy in center.

C. *Hockie Flies Out and Gives Birdie a Swing.* Head couple swings twice around clockwise with buzz steps.

D. Head couple repeats same figure with Couple 3.

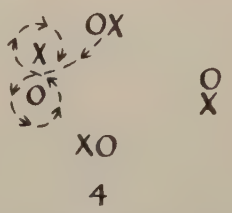
E. Head couple repeats same figure with Couple 4.

F. *Allemande Left.*
Grand Right and Left.
Promenade Back to Place.

III. *Grapevine Twist*

A. *All Join Hands.* All join hands, move toward center of circle and back to places.
Swing Corner Lady. Boys swing girls on their left twice around clockwise with buzz steps.
Swing Partners. Partners swing twice around clockwise with buzz steps.

B. *Gentlemen! Take that Lady by the Wrist and Lead Around with a Grapevine Twist, Around the Gent with a Grape Twine Dance, Four Hands Round with a Jolly Prance.* Head boy takes partner by the wrist and leads her to second couple, passes through second couple, around the girl, then around the boy of the second couple (Diagram 4). The two couples then join hands and circle clockwise once around.



4

C. Head couple, with Couple 2 following, all hands joined in a line, repeats III-B with Couple 3. Three couples join hands and circle once around clockwise.

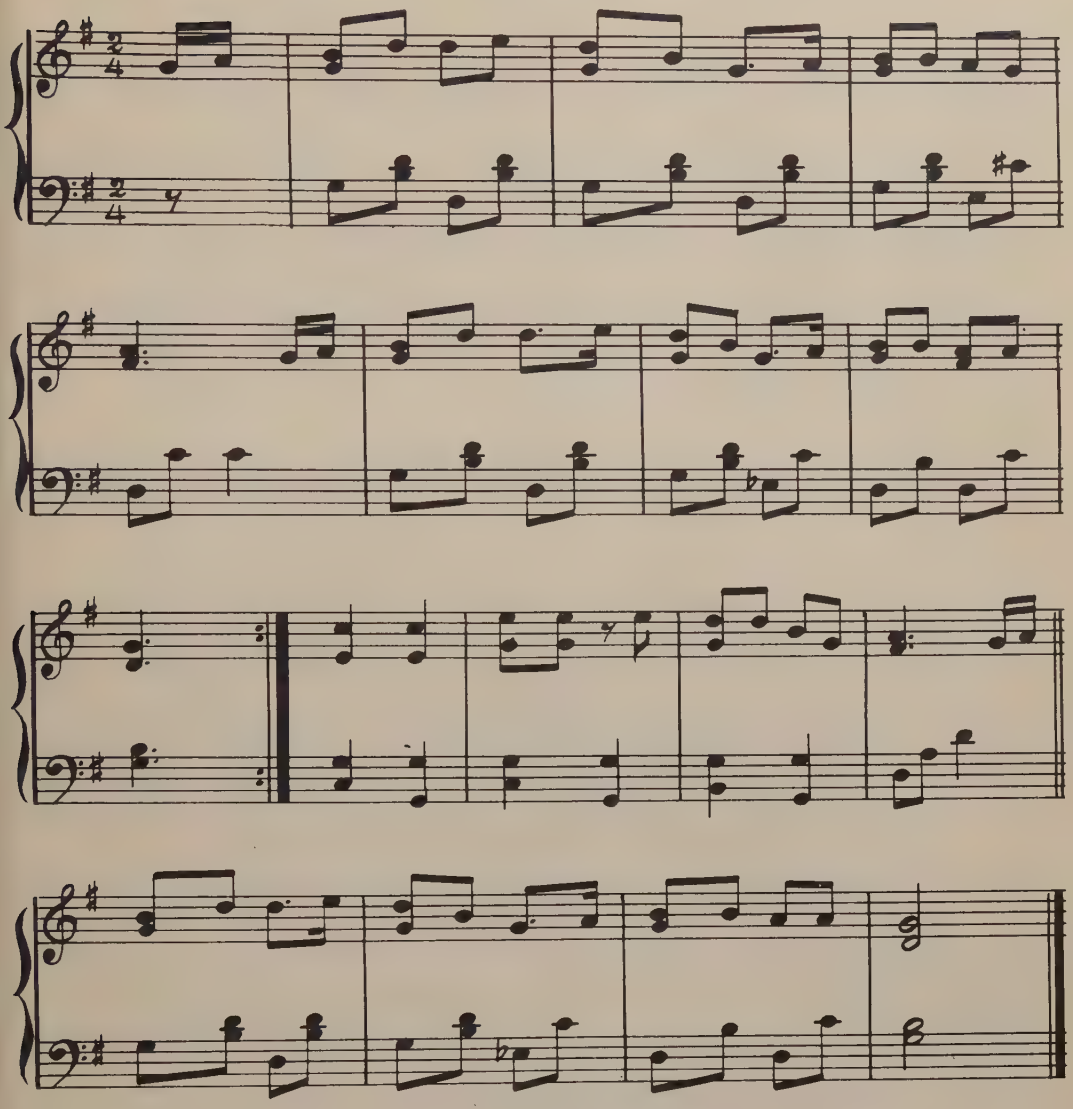
D. Couples 1, 2, and 3 repeat III-B with Couple 4. Circle eight hands around clockwise until back in original places.

E. Repeat *III-A.*

F. *Allemande Left.*
Grand Right and Left.
Promenade Back to Place.

If desired, all figures of III may be repeated by Couples 2, 3, and 4 in turn. If this is done, F is not danced until all couples have completed the grapevine.

BIRDIE IN THE CENTER MEDLEY



THE GIRL I LEFT BEHIND ME

American

This dance comes from the eastern slope of the Adirondack Mountains not far from Lake George, New York. The music is Irish, and it is not known whether the dance originally came from Ireland, or whether the early American settlers, having little music of their own, used this Irish tune for their dance. Italicized phrases are calls for the dance.

Formation Four couples in square formation, boys on left of partners. Couples are numbered 1, 2, 3, and 4 counterclockwise around the square.

Measures

I

1–4 *Honor Partners.*

5–8 *Honor Corners.*

9–16 *Hands Eight.* All join hands and circle to the left, clockwise, with 16 walking steps.

II

1–4 *Hands Four.* Couples 1 and 2 join hands to circle once around clockwise with 8 walking steps.

5–8 *Then Pass Right Through, Balance to, and Swing the Girl behind You.* Couples 1 and 2 face, drop hands and pass through to exchange places, girls passing by left shoulders, with 8 walking steps.

9–12 Boy 1 turns to swing Girl 2 behind him while Boy 2 swings Girl 1 with 8 buzz steps, finishing with couples facing. Boy 1 has Girl 2 on his right; Boy 2 has Girl 1 on his right.

13–16 *Then Go Right Back on the Same Old Track and Swing the Girl behind You.* Pass through as before, turning to swing with original partner.

1–16, 1–16 Repeat II twice as Couple 1 dances with Couples 3 and 4 in turn.

III

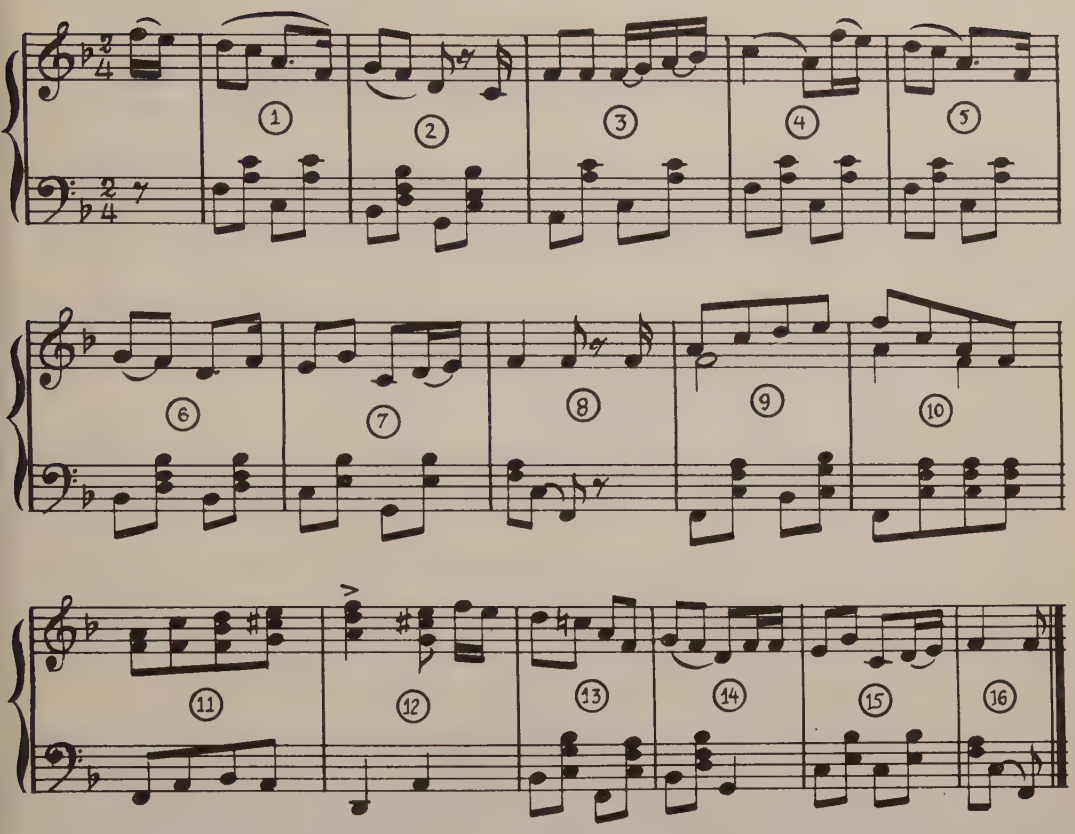
1–2 *Allemande Left.* All allemande left with 4 walking steps.

3–8 *Grand Right and Left.* All dance grand right and left to meet own partners again with 12 walking steps.

9–16 *Promenade.* Partners promenade back to places in square with 16 walking steps.

Repeat II and III three times with Couples 2, 3, and 4, in turn, starting the figures.

THE GIRL I LEFT BEHIND ME



THE HATTER

Danish

"The Hatter" is a lively dance with simple steps performed in interesting group designs. The movements of the dance suggest the hatter's occupation specifically, the shaping of the crown of a hat in the basket formation of III and IV and the definition of a brim in the grand right and left of I.

Formation Four couples in quadrille formation, boy on left of partner.

Measures

I

1–8 Beginning left, all join hands to move clockwise with 8 step hops

1–8 Repeat movement in Meas. 1-8 above, moving counterclockwise to finish in original positions in quadrille.

9–10 *Chorus:* release hands, turning to face partner, and stamp left right, left (Cts. *one*, *two*, Meas. 9; Ct. *one*, Meas. 10); hold (Ct *two*, Meas. 10).

11–12 Clap hands three times (Cts. *one*, *two*, Meas. 11; Ct. *one*, Meas. 12) hold (Ct. *two*, Meas. 12).

13–16 Repeat stamping and clapping as in Meas. 9-12 above.

9–16 Face corners and repeat stamping and clapping.

17–24 } Partners face and all dance a grand right and left once around the
17–24 } quadrille formation with 16 step hops, using 2 step hops for each passing and finishing in original places in square.

II

1–8 Partners take social dance position, right sides together, and turn clockwise in place two times with 8 buzz steps.

1–8 Corners swing with buzz steps as in Meas. 1-8 above.

9–16 }
9–24 } Repeat Chorus as described above.
17–24 }

III

1–8 Girls move into center to form a circle by clasping hands behind each other's backs, leaning strongly away, as they circle once around clockwise with 8 buzz steps, beginning right. When performed in a circle, the buzz step is danced as follows: cross right foot in front of left and push with the left. The right foot remains crossed over left throughout.

1–8 Boys move in to circle with the buzz step as described for girls in Meas. 1-8 above.

9–16 }
9–24 } Repeat Chorus as before.
17–24 }

Measures

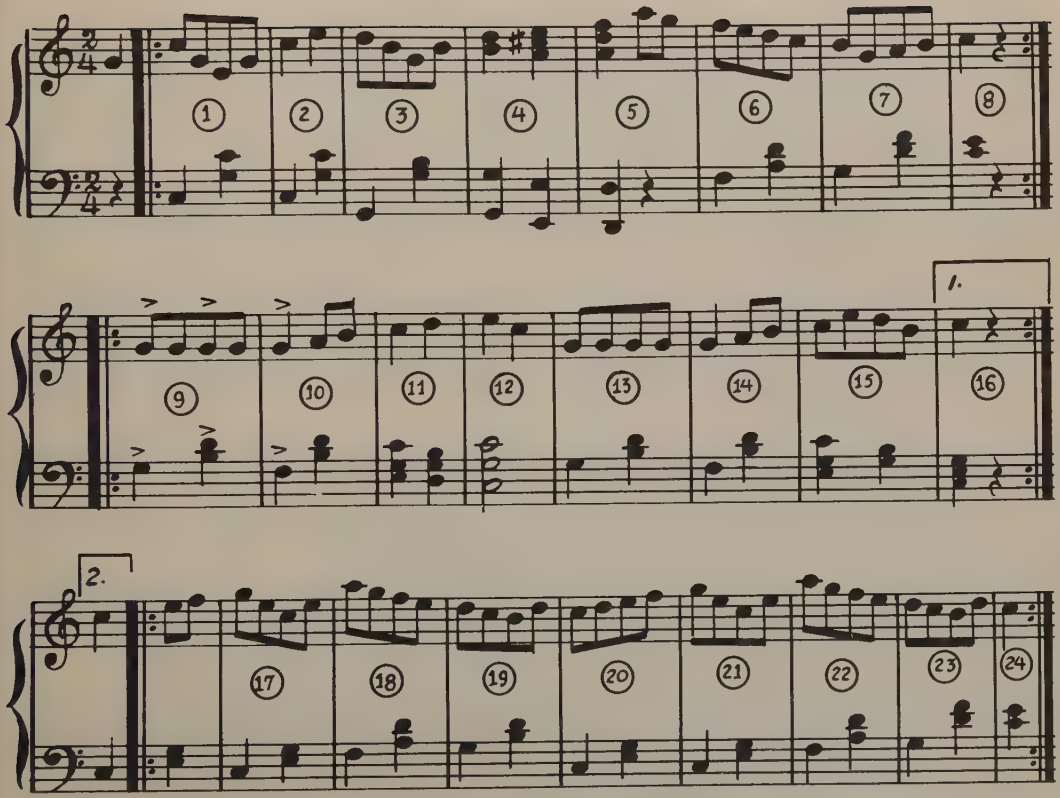
IV

1–8
1–8 } Repeat movement in Figure I.

9–16
9–16
17–24
17–24 } Repeat Chorus as before.

17–24 Finish dance by swinging partner with 8 buzz steps in place, turning clockwise.

THE HATTER



THE KERRY DANCE

Irish

Oh, the days of the Kerry dancing!
Oh, the ring of the piper's tune!
Oh, for one of those hours of gladness!
Gone, alas! like our youth, too soon.
When the boys begin to gather
In the glen in the summer night
And the Kerry piper's tuning
Made us long with wild delight.
Oh, to think of it! Oh, to dream of it!
Fills my heart to tears.
Oh, the days of the Kerry dancing!
Oh, the ring of the piper's tune!
Oh, for one of those hours of gladness!
Gone, alas! like our youth, too soon.

The familiar tune of "The Kerry Dance" is a delightful accompaniment for this Irish folk dance in longways formation which includes steps characteristic of Irish social dances. For proper performance, it should be danced lightly with a springy, bouncy quality but never robustly.

Formation Any even number of couples in longways sets, boys on left of girls, couples numbered 1, 2, 3, 4, etc. from head to foot of sets.

Measures

1–4 *Balance.* Boy of Couple 1 and girl of Couple 2 face and girl of Couple 1 and boy of Couple 2 face to dance 4 balance steps in place. *Balance step:* spring sideward onto right foot (Cts. *one*, *two*), step left beside right (Ct. *three*), step right in place (Cts. *four*, *five*, *six*). The balance step is danced with a springy, down-up-down quality, the body relaxed but controlled. The movement takes place primarily in the feet, ankles, and knees.

5–8 *Right Hands Across.* Boy of Couple 1 and girl of Couple 2 join right hands while girl of Couple 1 and boy of Couple 2 do the same to form a right-hand mill and all begin left to move once around clockwise with 8 springy walking steps, finishing in original positions.

1–4 *Balance.* Repeat movement of Meas. 1-4 above.

5–8 *Left Hands Across.* Repeat movement of Meas. 5-8 above, joining left hands and turning counterclockwise.

9–12 *Advance Down Center.* Couple 1 turns to face down the set, joins inside hands and moves between two lines of dancers to the foot of the set with 8 springy walking steps, beginning right.

13–16 Couple 1 releases hands, turns toward each other to face head of set, joins inside hands and returns to place at head of set with 8 springy walking steps.

Measures

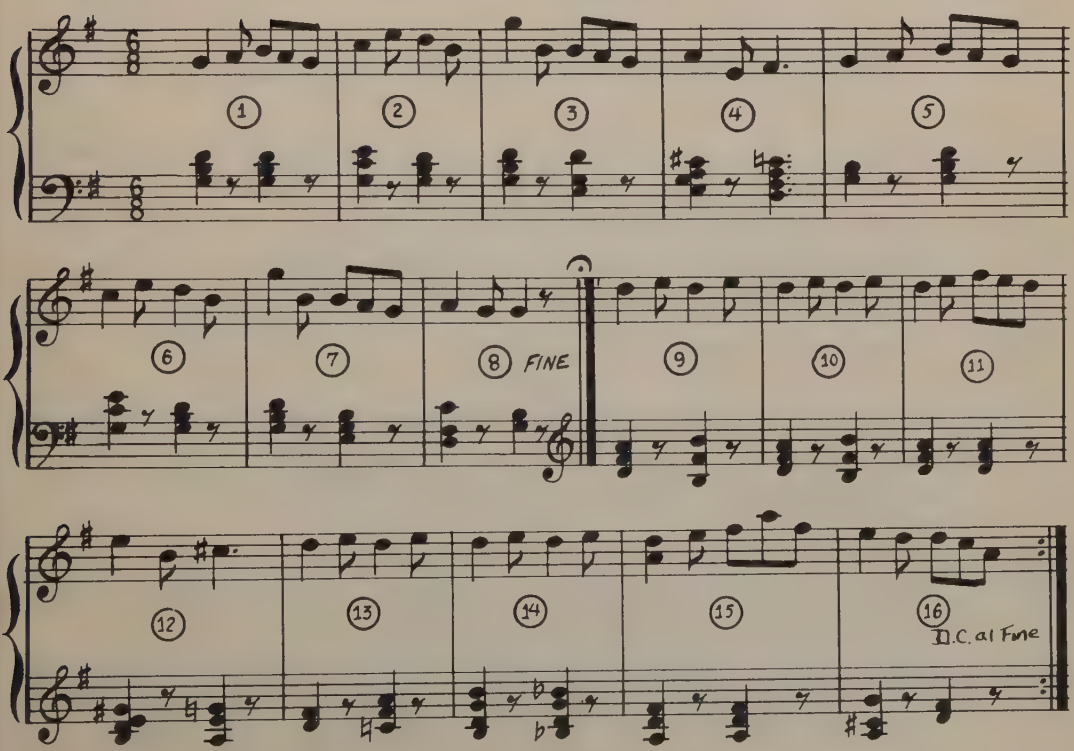
1–2 *Dance Round.* Couple 1 turns out (boy turning left, girl right) and passes back of Couple 2 to fall into place below them with 4 walking steps.

3–8 Starting from these new positions, Couples 1 and 2 join hands with partners and dance around each other counterclockwise with 12 springy walking steps as follows: Couple 1 moves out to right of set (boy moving forward, girl backward) around and back into position at head of set while at the same time Couple 2 moves out to left of set (boy moving backward, girl forward) around and back into second position in set. Without stopping, both couples continue around clockwise to return to places, finishing with Couple 2 at head of set and Couple 1 in second position.

Couple 1 now faces Couple 3 to repeat the entire dance while Couple 2 stands idle.

For the third repetition of the dance, Couple 1 dances with Couple 4 while Couple 2 dances with Couple 3. As soon as Couple 1 has danced with a couple, that couple progresses up to the head of the set where it stands idle for one repetition of the dance. In like manner, when a couple arrives at the foot of the set, it remains inactive for one repetition of the dance before beginning to progress toward the head of the set.

THE KERRY DANCE

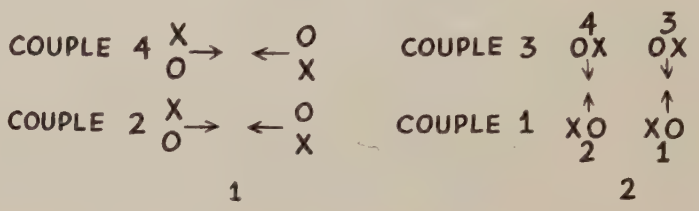


FRYKSDALS POLSKA

(*Fryks'-dals Pol'-ska*)
Swedish

This dance includes a type of mazurka as the basic step. The designs formed by the dancers in "Fryksdals Polska" are varied and especially pleasing.

Formation Sets of four couples in two lines, two couples in each line facing two couples in opposite line (Diagram 1).



Measures

I

1–8 In sets of four, join right hands across, placing left hands on hips, and move clockwise with 8 fryksdals steps; on Ct. *one*, Meas. 5, place left hand on inside shoulder of dancer on front. *Fryksdals step:* stamp left (Ct. *one*), close right to left, taking weight right (Ct. *two*), hop right, bending left knee (Ct. *three*). Step always begins on the left foot.

9–16 All drop hands and face partner. Take shoulder-waist position with partner and turn clockwise in place with 8 fryksdals steps, finishing in original positions.

II

1–2 Girls exchange places with 6 running steps, beginning left, giving right hands as they pass by right shoulders.

3–4 Boy turns opposite girl in place with 6 running steps, beginning left, their left hands joined in front, right hands in back. In the turn, boy moves forward, girl backward.

5–8 Repeat movement in Meas. 1-4 above as girls return to places to turn with partners.

9–16 Repeat movement in I, Meas. 9-16.

III

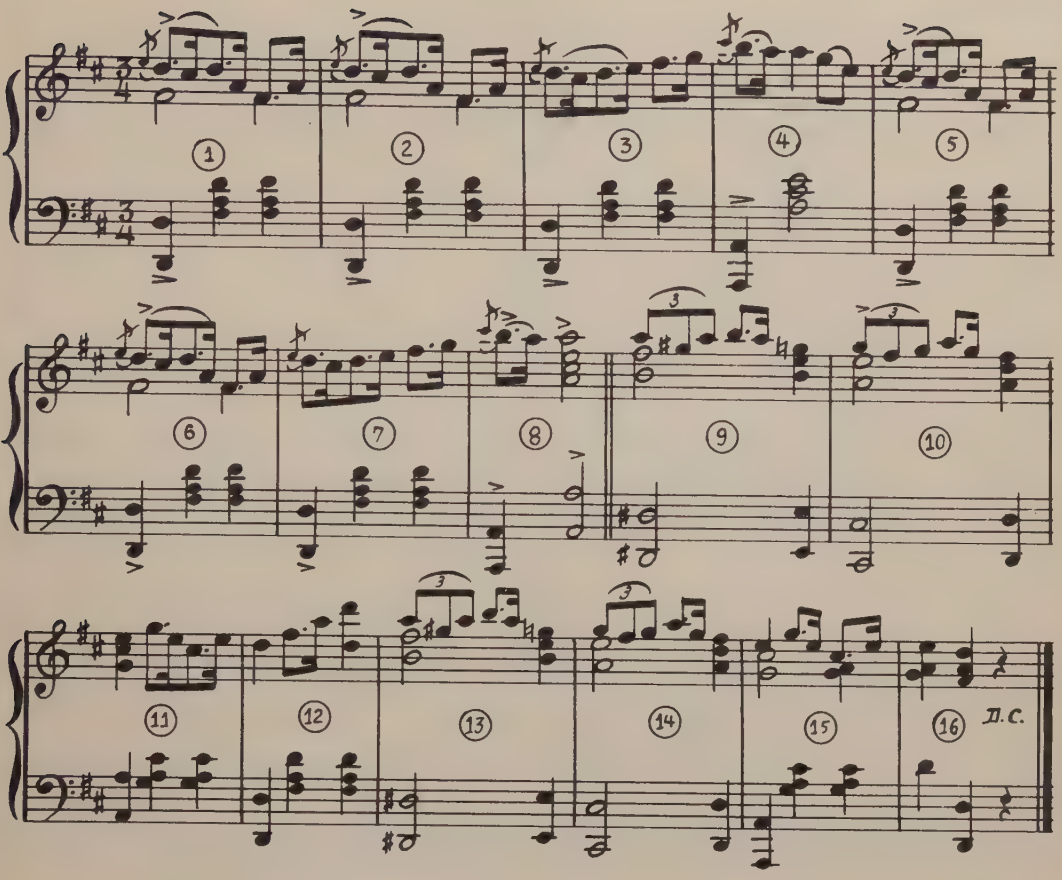
1–2 Couples 1 and 3 join hands in a line of four; Couples 2 and 4 do the same. Both lines move forward toward each other with 6 running steps, beginning left.

3–4 Return to places with 6 running steps.

5–6 Move forward again with 6 running steps as couples release joined hands but retain partner's hands.

7–8 Boy 1 takes right hand of Girl 2 in his left hand and Boy 4 takes right hand of Girl 3 in his left as all move into two lines, Couples 1 and 2 facing Couples 3 and 4, with 6 running steps (Diagram 2).

FRYKSDALS POLSKA



Measures

9–16 Repeat movement in I, Meas. 9–16.

IV

1–4 Boys 1 and 4 join right hands across while Boys 2 and 3 do the same to form a right-hand mill. Girls hook right elbows with partners' left elbows and all move around clockwise with 4 fryksdals steps.

5–8 Boys swing girls in to form a left-hand mill. All move around clockwise with 4 fryksdals steps.

9–16 Repeat movement in Figure I, Meas. 9-16, above. Finish facing forward in sets of four with partners' inside hands joined.

V

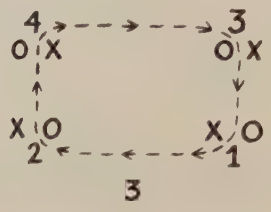
1–8 Couples 2 and 4 raise arms to form arches while Boy 1 leads line running underneath, passing first under the arch formed by Couple 2. Girl 1 takes hand of Boy 3 to form a chain. As Girl 3 passes under arch, she grasps the free hand of Boy 2. Girl 2 takes free hand of Boy 4, thus completing the chain. When Couples 1

(text continued on page 176)

FRYKSDALS POLSKA, *continued*

Measures

and 3 have reached their former places, they form arches for Couples 2 and 4 who pass through and back to places. As Couple 2 reaches its place, it forms an arch for Couple 4 to pass under. A running step is used throughout the figure, whether dancers are moving or standing still (Diagram 3).



9–16 Repeat above figure with Girl 2 leading the chain of dancers, passing first under arches formed by Couples 1 and 3. The movement of the chain is thus reversed. In forming the chain, Boy 2 grasps the hand of Girl 4, Boy 4 of Girl 1, and Boy 1 of Girl 3.

VI

1–8 Repeat movement in I, Meas. 1-8, with Couples 1 and 3 and Couples 2 and 4 each forming the right-hand mill.

9–16 Repeat movement in I, Meas. 9-16.

SICILIAN TARANTELLA

Italian

The tarantella is a popular dance of the Italians and there are many ways of doing it. This Sicilian version is simple and gay. Tambourines, if used, should be struck in front of the dancer rather than over her head. Otherwise the dancers snap the fingers of both hands or clap, as indicated in the directions.

Formation Sets of two couples scattered about the room, partners facing.

Measures

I

1 Step in place with left foot and clap own hands (girls strike their tambourines) (Ct. *one*); hop on the left foot, swinging the right foot across in front of the left (Ct. *two*).

2 Repeat movement in Meas. 1, beginning with the right foot.

3–4 Beginning left, dance 4 running steps in place, the boys snapping their fingers while the girls shake their tambourines.

5–8 Repeat movement in Meas. 1-4.

1–8 Repeat movement in Meas. 1-8.

II

9–10 Partners bend low and move toward each other with 4 running steps, beginning left, the boys snapping their fingers and the girls striking their tambourines on each count.

11–12 All move backward to place with 4 running steps, while slowly straightening their bodies, raising the hands above heads to snap fingers or shaking tambourines.

13–16 Repeat movement in Meas. 9-12.

9–16 Repeat movement in Meas. 9-16.

III

17–20 Boy of Couple 1 and girl of Couple 2 move toward one another, hook right elbows, turn once around clockwise and run backward to their original places, with 8 running steps, beginning left.

21–24 Girl of Couple 1 and boy of Couple 2 repeat the movements performed in Meas. 17-20.

17–24 Repeat Meas. 17-24, hooking left elbows.

IV

1–4 Boy of Couple 1 and girl of Couple 2 do-si-do, with 8 running steps, passing right shoulders first and then passing left shoulders as they move backward to their places.

Herman, *Folk Dances for All*, p. 44

(*continued on page 178*)

SICILIAN TARANTELLA, *continued*

Measures

5–8 Girl of Couple 1 and boy of Couple 2 repeat the movements in Meas. 1-4 above.

1–8 Repeat Meas. 1-8, starting the movement by passing with the left shoulders first and by the right shoulders returning.

V

9–12 With hands on hips, all face counterclockwise and move forward around in a circle with 8 skipping steps.

13–16 All make a half-turn to the left and move clockwise back to place with 8 skipping steps.

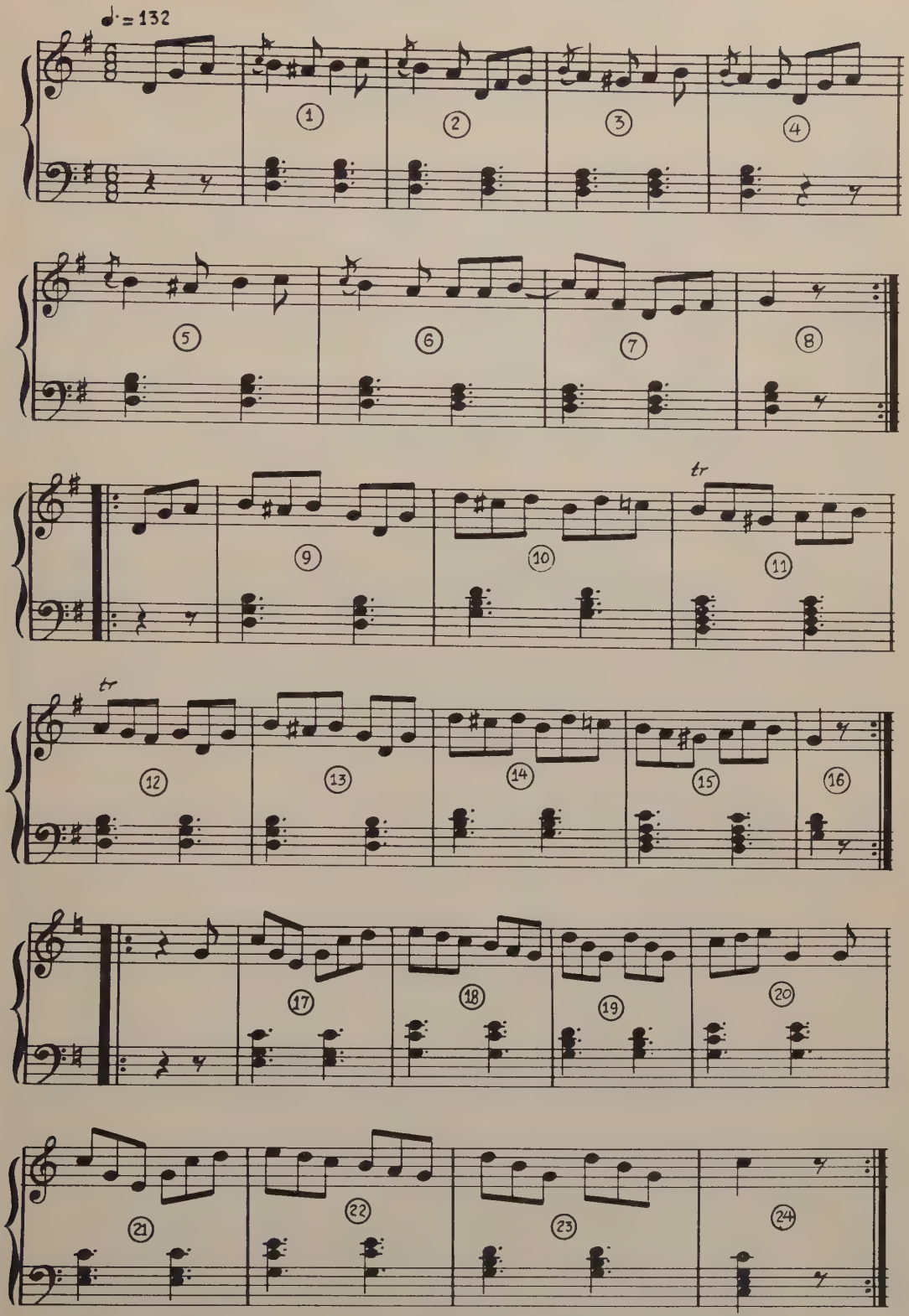
VI

9–12 All join left hands in the center to form a left-hand mill and move forward around counterclockwise with 8 skipping steps while the girls shake their tambourines.

13–16 Repeat movement in Meas. 9-12 above, joining right hands in the center to form a right-hand mill and skipping clockwise back to places.

Repeat entire dance as many times as desired.

SICILIAN TARANTELLA



Herman, *Folk Dances for All*, p. 45.

LITTLE MAN IN A FIX

Danish

This lively Danish dance in triple meter gets its rather unusual title from the fact that, when danced in Denmark, there frequently is an uneven number of couples participating, which leaves one extra couple after sets are formed. This extra couple attempts to link up with another couple on the exchange of partners between repetitions of the dance. With each repetition, therefore, one couple always fails to link up with another couple with which to repeat the dance. The man of this couple finds himself in a "fix" as his partner upbraids him for not being alert enough to find a place for them to dance.

Formation Sets of two couples, boys on left of partners. Couples stand side by side in one line, facing in opposite directions, with the two boys on the left of each other. Boys hook left elbows, placing right arms around partners' waists; girls place left hands on boys' right shoulders, right hands on hips.

Measures

1–8 Beginning right, all run forward, the set revolving counterclockwise, with 24 small running steps.

1–2 Boys separate to join inside hands while girls move out to join inside hands with partners with 6 small running steps, beginning right.

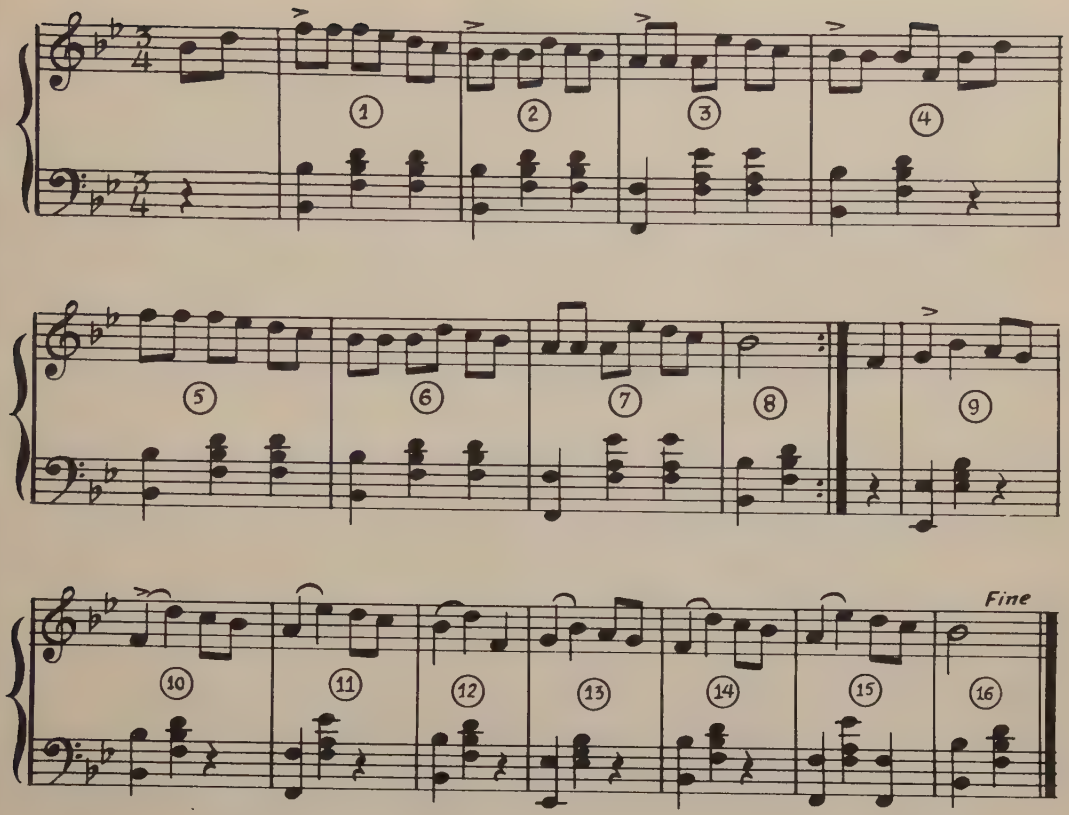
3–4 Boys dance in place and raise joined hands high to swing partners around in front of them and under the arch formed by their joined hands with 6 small running steps, beginning right. Girls, retaining grasp of partners' hands, pass close to partners in running under the arch and turn toward partners to join right hands with each other across, thus forming a mill design with both hands joined across.

5–8 Dancers in the mill formation, with hands joined, lean away from center and turn counterclockwise with 12 small running steps.

9–16 Men drop hands and take social dance position with partners. Couples turn clockwise with 8 waltz steps, beginning right.

Repeat entire dance as many times as desired, dancing each repetition with original couple, or couples may move about over the floor with the waltz step and dance each repetition with a new couple.

LITTLE MAN IN A FIX



MALLEBROK

(Mal'-le-brok)

Danish

"Mallebrok" includes two steps found in dances of many European countries—the polka and the jig. The latter step is very old as part of the dance heritage of folk people of Western civilization and appears in some form among the dances of all countries in this part of the world.

Formation Couples in social dance position scattered informally about the room.

Measures

1–8, 1–8 Boys beginning left, girls right, couples turn clockwise while progressing counterclockwise around the room with 16 polka steps.

9 Partners face, placing hands on hips, and dance sideward with step, close, step (Cts. *one*, *and*, *two*) with boys beginning left and moving sideward left, girls beginning right and moving sideward right.

10 Boys place right foot forward on floor, girls placing left foot forward, as both clap hands (Ct. *one*).

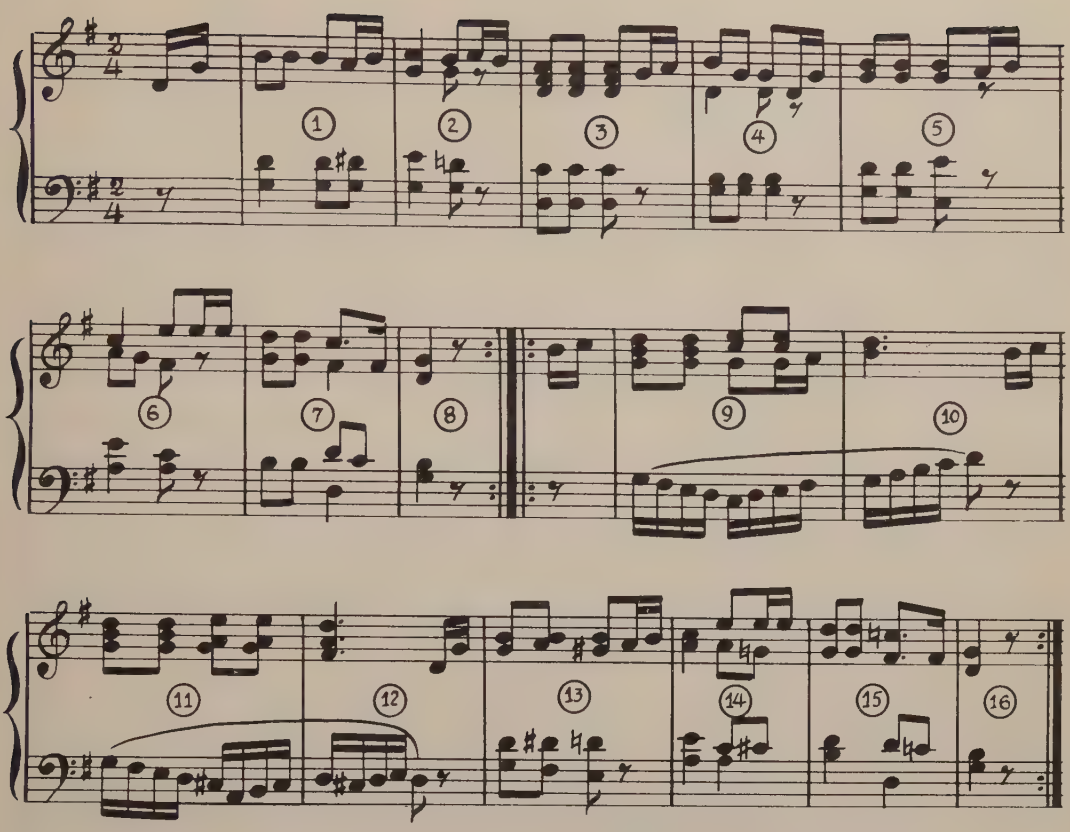
11–12 Repeat movement in Meas. 9-10 to opposite side, reversing feet.

13–16 Partners, still facing, dance in place with 8 jig steps, boy beginning left, girl right. *Jig step* (a skip in place): step left behind right heel; hop left, sliding foot forward along floor; step right behind left heel; hop right, sliding foot forward, etc.

9–16 Repeat movements in Meas. 9-16.

Repeat entire dance as many times as desired.

MALLEBROK



MINUET

French

The minuet was brought to Paris in 1650 from the outlying districts of France. It was at first gay and lively, but when brought to court, it lost its sportive character and became very dignified due to the formal costumes, enormous headdresses, tight waists, and huge skirts then in fashion. Pointing the toe enabled the ladies to show their beautiful slippers and tiny feet and the gentlemen to show their buckles and silk stockings. Danced extensively during the reign of Louis XV, it is the perfect expression of an age in which courtesy, ceremony, and chivalry were brilliantly polished. The incorporation of the minuet measure into the structure of the symphony shows what an important part it played in the culture of the world.

The version of the minuet included in this volume is not the true folk minuet but rather an arrangement of steps characteristic of the court dance. It should be performed with lightness, dignity and measured grace.

Formation Couples in double circle, facing counterclockwise, with boy on left of partner; inside hands are joined at shoulder height, elbows bent. Boy keeps free hand across back at waist level, girl holds skirts lightly with free hand.

Measures

1 Beginning on inside foot, walk forward 3 steps (Cts. *one*, *two*, *three*).

2 Point toe of outside foot forward to floor (Ct. *one*); hold position (Ct. *two*); step onto outside foot (Ct. *three*).

3 Repeat movement in Meas. 2 above, pointing inside foot and stepping onto outside foot.

4 Point outside foot (Ct. *one*), hold (Cts. *two*, *three*).

5 Beginning on outside foot, walk forward 3 steps (Cts. *one*, *two*, *three*).

6 Point inside foot (Ct. *one*), hold (Cts. *two*, *three*).

7 Turn out away from partner, describing a small circle in place with 3 walking steps, boys stepping right, left, right, girls stepping left, right, left (Cts. *one two*, *three*).

8 Facing partner, boy steps sideward left to bow, girl sideward right to curtsey.

1–8 Repeat movements in Meas. 1-8 above.

9 Partners face and join right hands to exchange places with 3 walking steps, beginning right and making a half-turn clockwise.

10 Point left foot forward to floor (Ct. *one*), hold (Cts. *two*, *three*).

11–12 Repeat movements in Meas. 9-10, returning to original places.

Measures

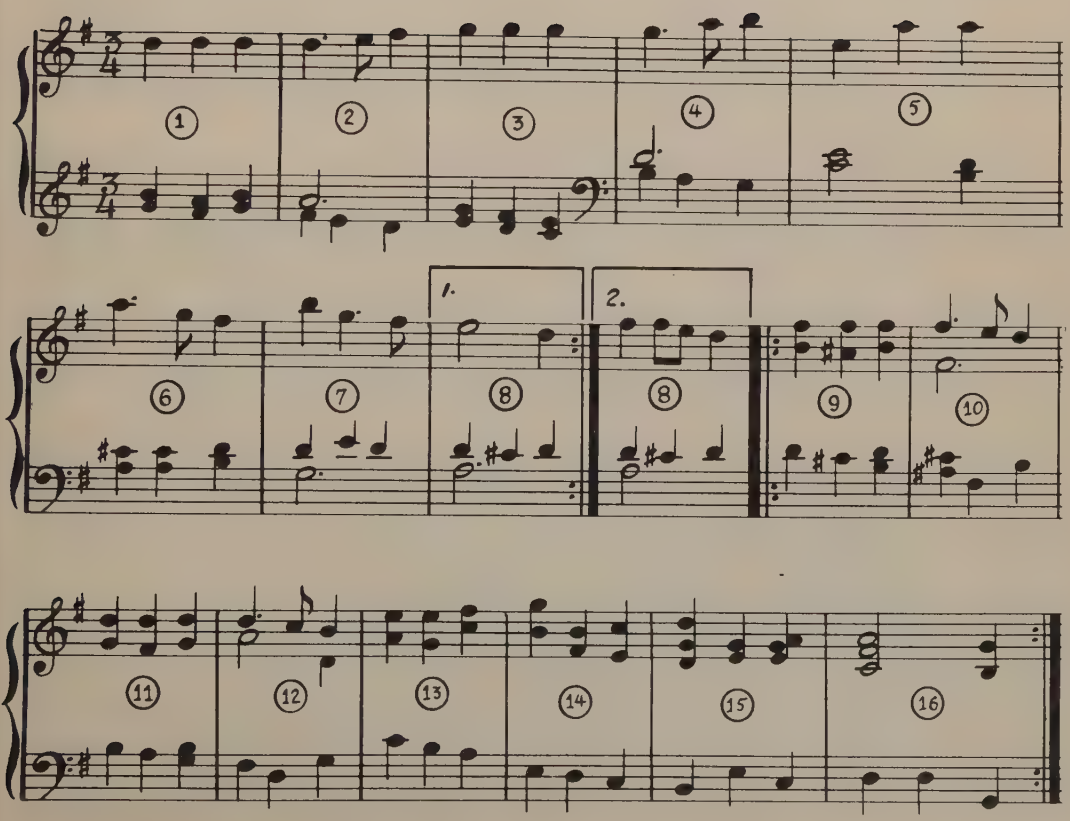
13–16 Repeat movement in Meas. 9-12, joining left hands and beginning left to turn counterclockwise.

9–16 Repeat movement in Meas. 9-16, substituting a step and bow (boys) and a curtsey (girls) in last measure for "step and point."

Repeat entire dance as many times as desired.

MINUET

Henry Purcell



ŠÁTEČEK

(Sa'-ta-chek)

Moravian

"Satecek," or "The Handkerchief," is one of many Moravian handkerchief dances representing a unique use of "props" in folk dance as the dancers hold handkerchiefs between them instead of joining hands. The turning with partners in the second part of the dance involves a particular skill which delights boys and girls as they accomplish it. The important principle for success in this turn involves keeping the 'kerchiefs taut and absolutely parallel overhead, partners turning at exactly the same time.

Formation Couples in longways formation with partners facing; arms are extended forward and hands are joined by two handkerchiefs, one in either hand, which are held parallel to the floor. In the analysis below, steps are described for the boy; girl dances the same steps on opposite feet and in opposite directions.

Measures

1 Step diagonally forward right (Ct. *one*), close left to right (Ct. *two*), step right in place (Ct. *three*).

2–8 Repeat movement in Meas. 1 seven times, beginning alternately left and right, and accenting each Ct. *one* with a bend of the knee and a slight lean of the body to that side. Partners maintain a pull on handkerchiefs, leaning away from each other, to produce a graceful swing in the movement.

9–16 Repeat movement in Meas. 1-8 moving in opposite direction, boy moving backward, girl forward.

17 Retaining grasp on handkerchiefs, partners stretch arms overhead and execute a quick turn under the arms to face each other again with a stamp right, turning to right under right arm (Ct. *one*), hop right (Ct. *two*), step left in place, facing partner (Ct. *three*).

18 Step one short step sideward right (Ct. *one*), close left to right (Ct. *two*), step right in place (Ct. *three*), swinging arms vigorously down and to right.

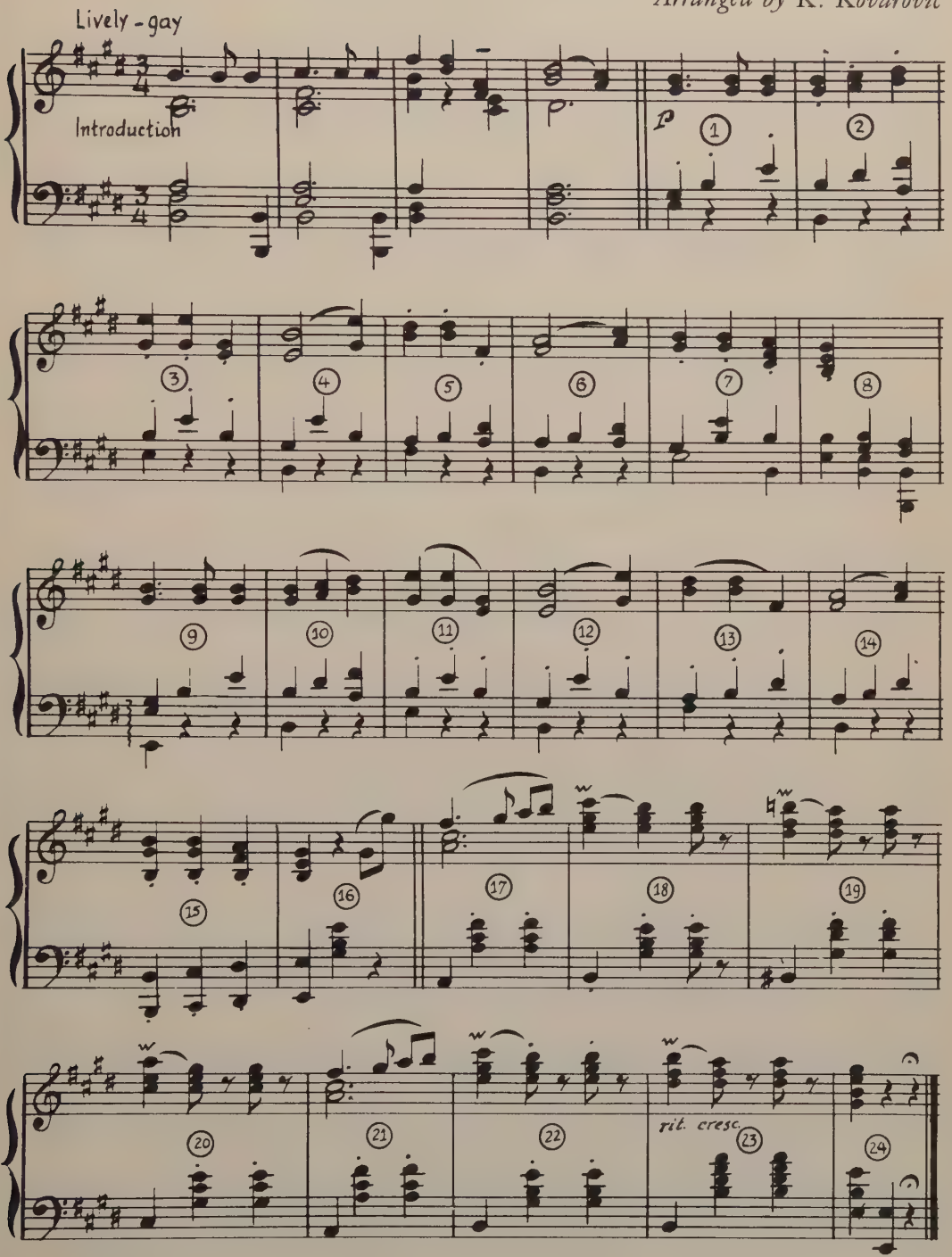
19–20 Repeat movements in Meas. 18 to left and then to right again.

21–24 Repeat movement in Meas. 17-20, beginning left and turning to left under left arm.

Repeat entire dance as many times as desired.

ŠÁTEČEK

Arranged by K. Kovarovic



Geary, *Folk Dances of Czecho Slovakia*, p. 27.

SCHERR

(*Shair*)

Russian

The Russian "Scherr," or "Knife Dance," bears a close relationship in form to the American square dances in that it is performed in a quadrille design with couples, in turn, "visiting" around the set to dance with each other. The performance of this dance should be characterized by strong and vigorous movements with accented stamps and claps.

Formation Sets of four couples in quadrille formation, boy on left of partner. Couples are numbered 1, 2, 3, 4 clockwise around the square.

Measures

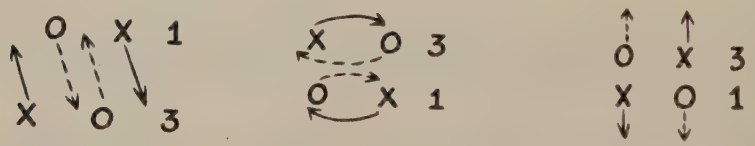
I

1–4 Dancers join hands at shoulder height to form a circle and, beginning left, move clockwise with 7 slow, strong stamp steps, using last count of Meas. 4 to change direction.

5–8 Beginning right, dancers repeat movement in Meas. 1-4 above, moving counterclockwise and dropping back to places in square on last count.

II

9–12 *Cross over, or cut.* Couples 1 and 3 exchange places as follows: with inside hands joined, begin left to move forward to meet in center with 4 walking steps; drop hands and pass through opposite couple (girls passing by left shoulders between the boys), boys leading around clockwise so that couples are facing with boy on left of partner when all walk backward to opposite places with 4 walking steps (see diagram).



While Couples 1 and 3 exchange places, Couples 2 and 4 dance in place with 8 stamps, beginning left, and 8 claps.

13–16 Couples 2 and 4 repeat movements in Meas. 9–12 while Couples 1 and 3 stamp and clap in place.

9–16 Repeat movements in Meas. 9-16 above so that couples finish in original places in quadrille formation.

III

1–2 *Visits.* While other dancers stamp and clap in place, girl of Couple 1 and boy of Couple 2, beginning right, meet in the center with 4 walking steps.

3–4 In shoulder-waist position, with right sides together so that boy and girl face in opposite directions, girl of Couple 1 and boy of

Measures

Couple 2 swing around clockwise in place two times with 4 buzz steps.

5–6 Girl of Couple 1 and boy of Couple 2 return to partners with 4 walking steps.

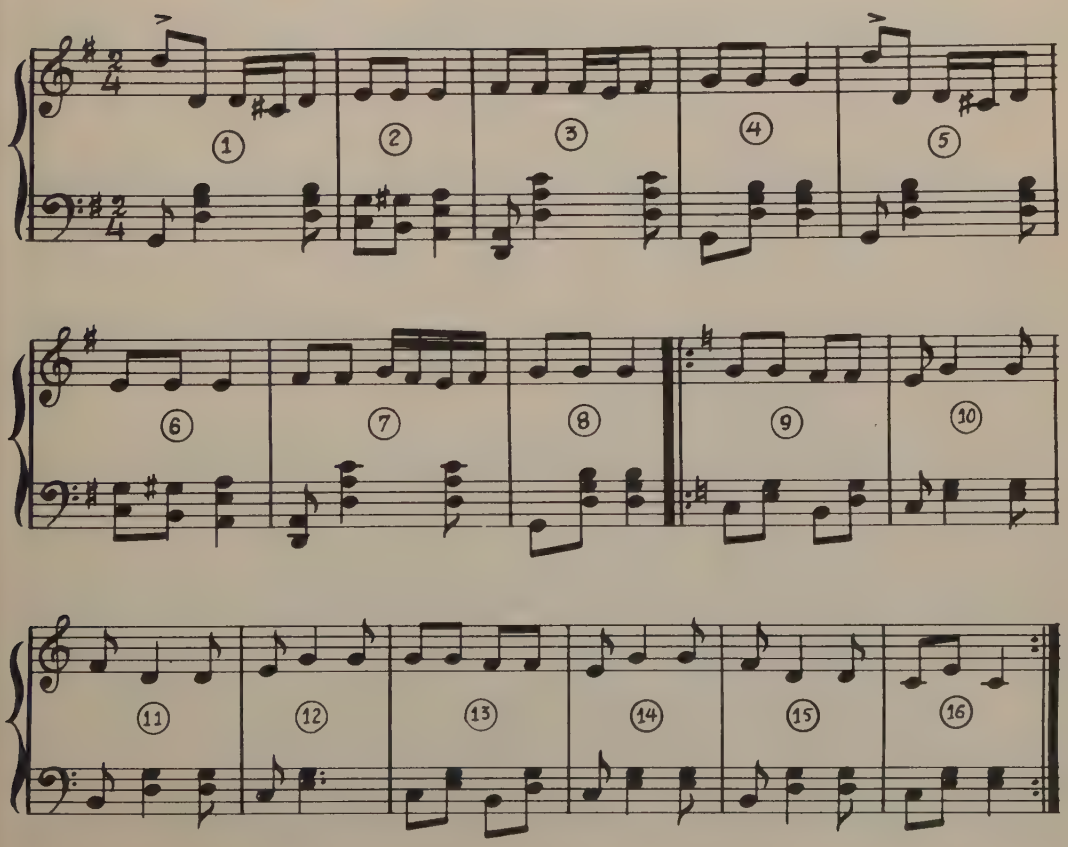
7–8 All couples swing in place with movement described in Meas. 3-4 above.

9–16 Repeat movement III, Meas. 1-8, with girl of Couple 1 dancing with boy of Couple 3.

9–16 Repeat movement in III, Meas. 1-8, with girl of Couple 1 dancing with boy of Couple 4.

Repeat entire dance three times with girls of Couples 2, 3, and 4, in turn, dancing the visiting role in III. If desired, the dance may be repeated four times more with boys of Couples 1, 2, 3, and 4, in turn, dancing the visiting role in III.

SCHERR



WE WON'T GO HOME 'TILL MORNING

English

Collected and arranged by Cecil J. Sharp

"We Won't Go Home 'Till Morning" is an English dance in longways formation with a progressive figure. It should be danced in conservative style with a light quality of movement.

Formation Any even number of couples in longways formation, partners facing, couples numbered 1, 2, 3, 4, etc. from head to foot of set.

Measures

1–4 Couples 1 and 2 join right hands across to form a right-hand mill and move forward once around clockwise with 8 skips.

5–8 Couples 1 and 2 repeat movement in Meas. 1-4, joining left hands across and turning once around counterclockwise, finishing in original places.

9–12 All stand in place facing partners and clap hands as indicated on music with symbol "X" (Cts. *one*, *two*, Meas. 9; Ct. *one*, Meas. 10; Cts. *one*, *two*, Meas. 11; Ct. *one*, Meas. 12).

13–14 Boy and girl of Couple 1 join right hands to move to foot of set with 4 walking steps.

15–16 Retaining clasp of right hands, boy and girl of couple 1 turn toward each other to reverse direction and return to places at head of set with 4 walking steps.

17–20 Boy and girl of Couple 1 each turn to outside of set, boy turning left, girl right, and dance in back of the boy and girl of Couple 2 with 8 skipping steps to fall into second position in the set. Boy and girl of Couple 2 move to head of set on last 4 skipping steps.

9–12 Repeat movement in Meas. 9-12 above.

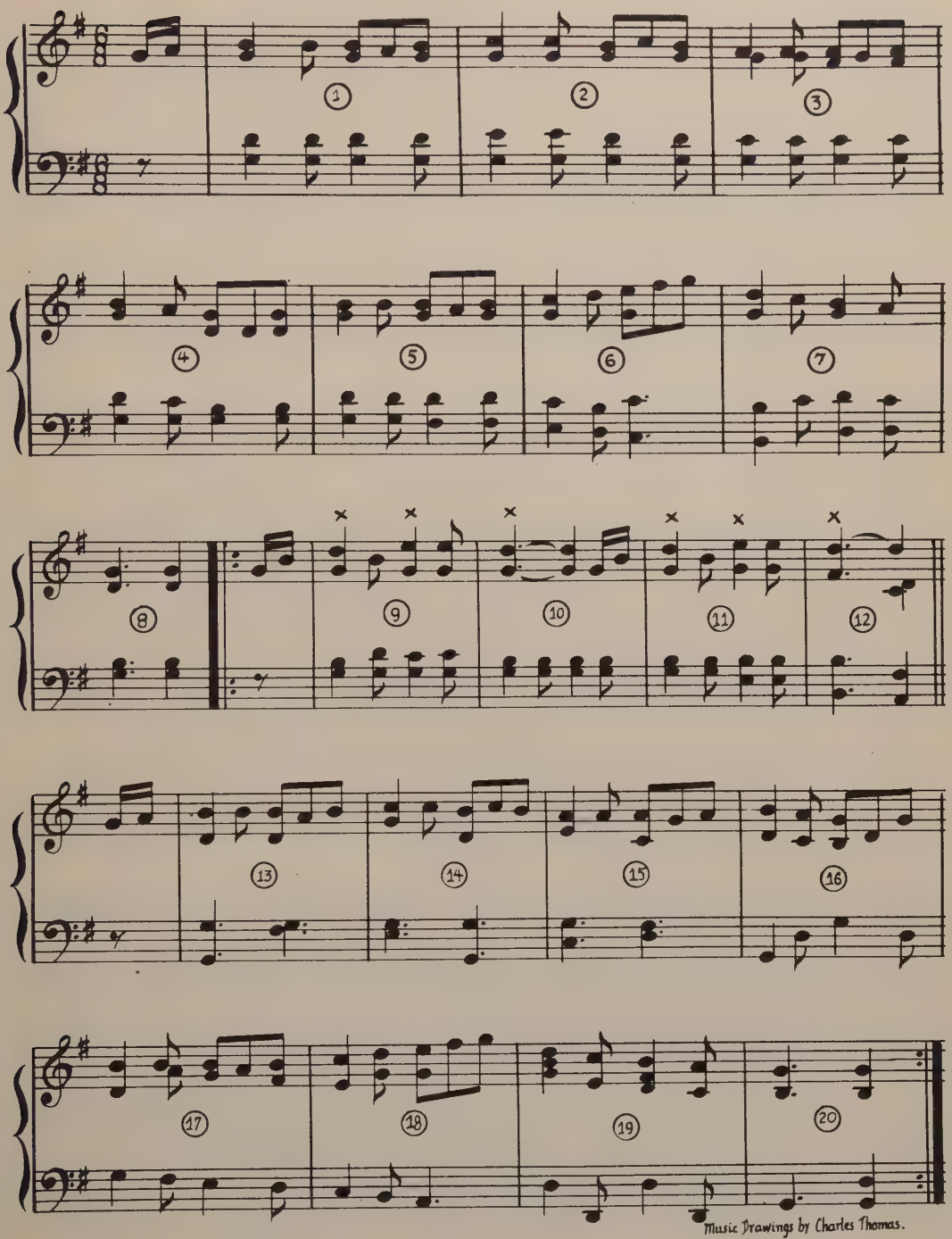
13–20 All couples in set join both hands with partners to swing around clockwise four times with 16 skipping steps, finishing in longways set with partners facing.

Repeat entire dance with Couple 1 dancing with Couple 3 while Couple 2 stands idle at head of set.

For the third repetition of the dance, Couple 1 dances with Couple 4 while Couple 2 dances with Couple 3. As soon as Couple 1 has danced with a couple, that couple becomes active and progresses up to the head of the set where it stands idle for one repetition of the dance before beginning to progress back down the set. In like manner, when a couple arrives at the foot of the set, it remains inactive for one repetition of the dance before beginning to progress toward the head of the set.

Cecil J. Sharp, *The Country Dance Book*, Part I, Second Ed. (London: Novello and Co., Ltd., 1934), p. 38. Used by permission.

WE WON'T GO HOME 'TILL MORNING



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PLAIN QUADRILLE

American

The "Plain Quadrille" includes American square dance figures which are more elaborate than those of other American square dances included in this volume. Unless otherwise specified, the step used throughout the dance is the characteristic shuffling dance walk.

Three different musical compositions are given to provide variety. The musician plays the first composition four times, the second composition three times, and the third composition twice.

Italicized phrases are calls for the dance.

Formation Sets of four couples in quadrille formation; couples are numbered 1, 2, 3, and 4 counterclockwise around the square.

Measures

I

2 *Address Partners.* Partners bow to one another.

4 *Address Corners.* Bow to neighbors.

8 *First Four Right and Left.* For description see "Sicilian Circle," page 140.

8 *Balance Four.* Couples 1 and 3 face partners, join hands across (boy takes girl's right hand in his right and her left in his left) and exchange places, boys passing back to back, with sliding steps. When couples reach opposite places, they turn to reverse directions and return in the same way to original places.

8 *Ladies Chain.* For description see "Sicilian Circle," page 140.

4 *Half Promenade.* Couples 1 and 3 face partners, and, with hands crossed as in *Balance Four* above, exchange places with sliding steps, boys passing back to back.

4 *Half Right and Left.* Couples 1 and 3 return to original places as in last half of *First Four Right and Left* above.

4 *All Join Hands, Forward and Back.* Couples 1, 2, 3, and 4 join hands in a single circle to dance 4 steps forward and 4 steps back to place.

4 *Turn Partners.* Couples 1, 2, 3, and 4 swing partners with the buzz step.

32 Couples 2 and 4—side couples—repeat movements from *First Four Right and Left* through *Half Right and Left* above.

8 Couples 1, 2, 3, and 4 repeat movement in *All Join Hands, Forward and Back* and *Turn Partners* above.

II

8 *First Two Forward and Swing.* Girl 1 and Boy 3 move forward to center, swing with the buzz step and return to places.

8 *Four Ladies Grand Chain.* Girls 1, 2, 3, and 4 join hands across in a right-hand mill, walk clockwise halfway around, drop right

Measures

hands and turn opposite boy once around with left hands. Girls then join right hands in center as before and continue around clockwise to turn partners once around with left hands. Girls finish on the right of partners in original positions.

8 *Next Two Forward and Swing.* Boy 1 and Girl 2 move forward to center, swing with the buzz step, and return to places.

8 *Four Gents Grand Chain.* Boys 1, 2, 3, and 4 dance movement of girls in *Four Ladies Grand Chain* above, finishing on left of partners in original positions.

8 *Next Two Forward and Swing.* Girl 4 and Boy 2 swing with buzz step.

8 *Ladies Grand Chain.*

8 *Last Two Forward and Swing.* Girl 2 and Boy 4 swing with buzz step.

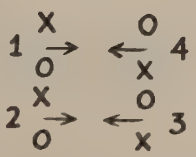
8 *Allemande Left.* Boys turn their corner girls once around with left hands.

8 *All Promenade.* All cross hands with partners and promenade counterclockwise once around the circle back to place.

III

8 Wait eight measures.

8 *First Four Chassé Out and Form Line.* Couples 1 and 3 join hands with partners, slide to right and form line with side couples, Couple 1 joining with Couple 2, Couple 3 with Couple 4 (see diagram below).



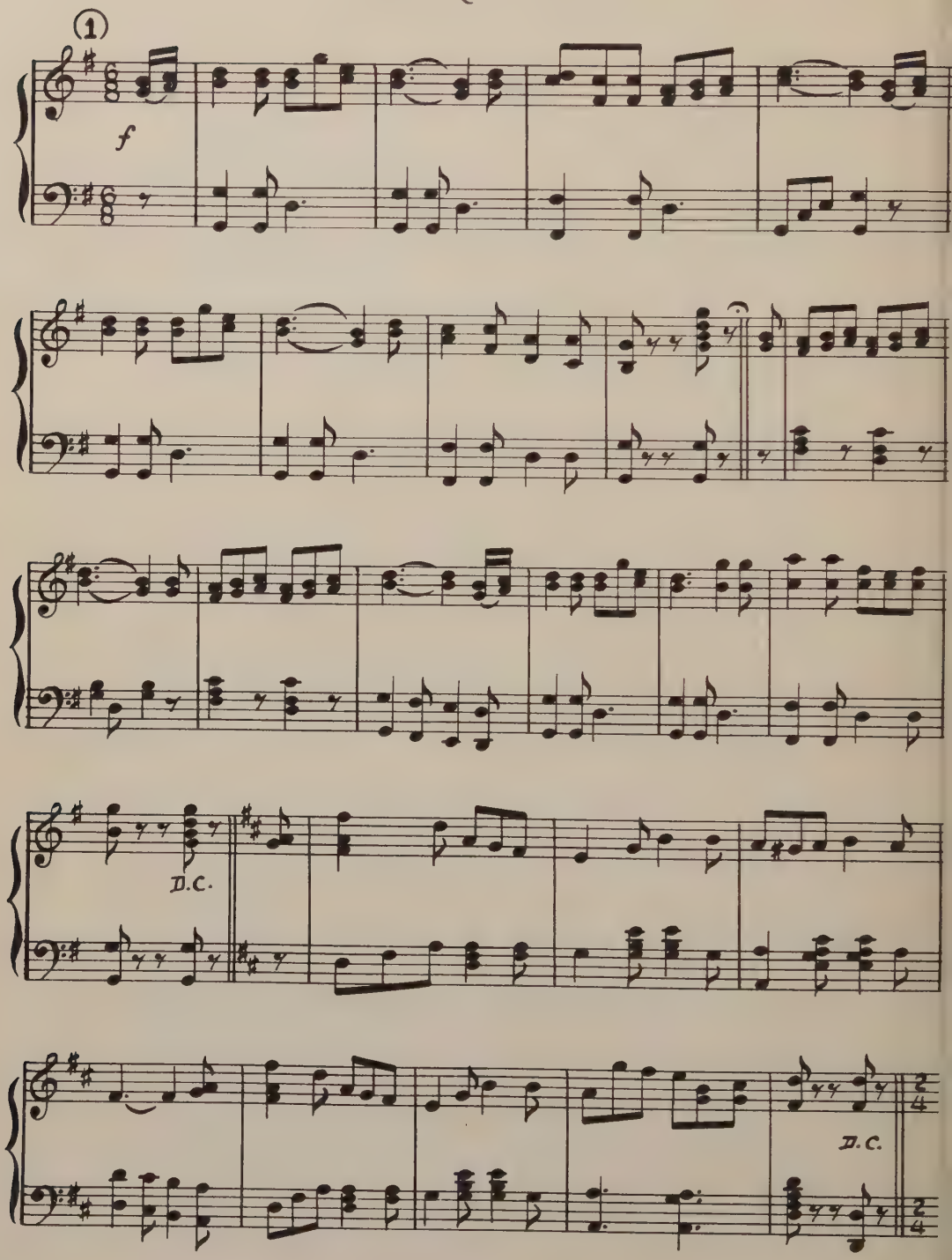
8 *Right and Left.* All couples dance right and left with opposite couples, Couple 1 with Couple 4 and Couple 2 with Couple 3.

8 *Ladies Chain.* All couples dance ladies chain with opposite couples.

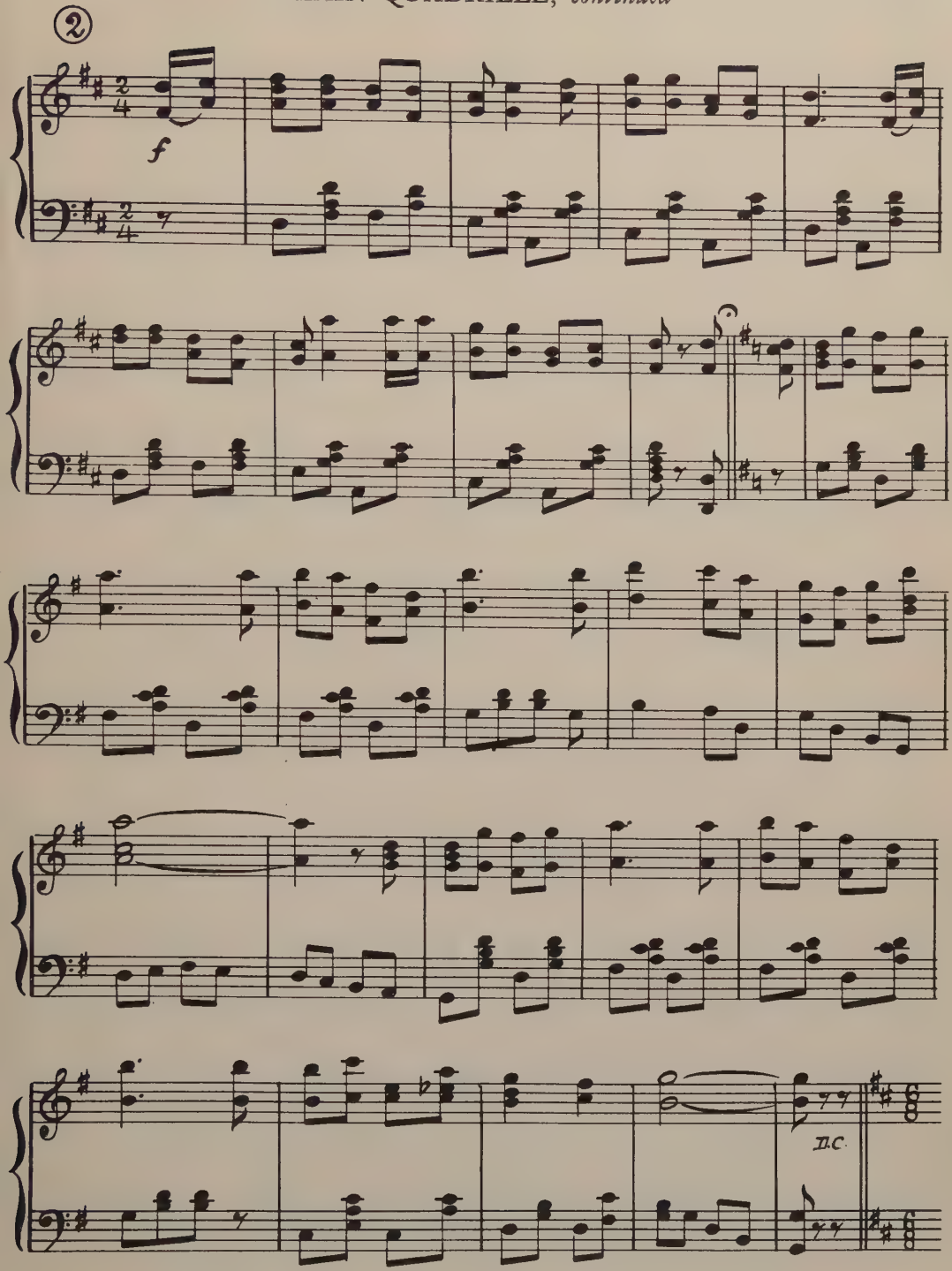
8 *All Join Hands, Forward and Back, Turn Partners to Place.*

8 *All Promenade.*

PLAIN QUADRILLE



PLAIN QUADRILLE, *continued*



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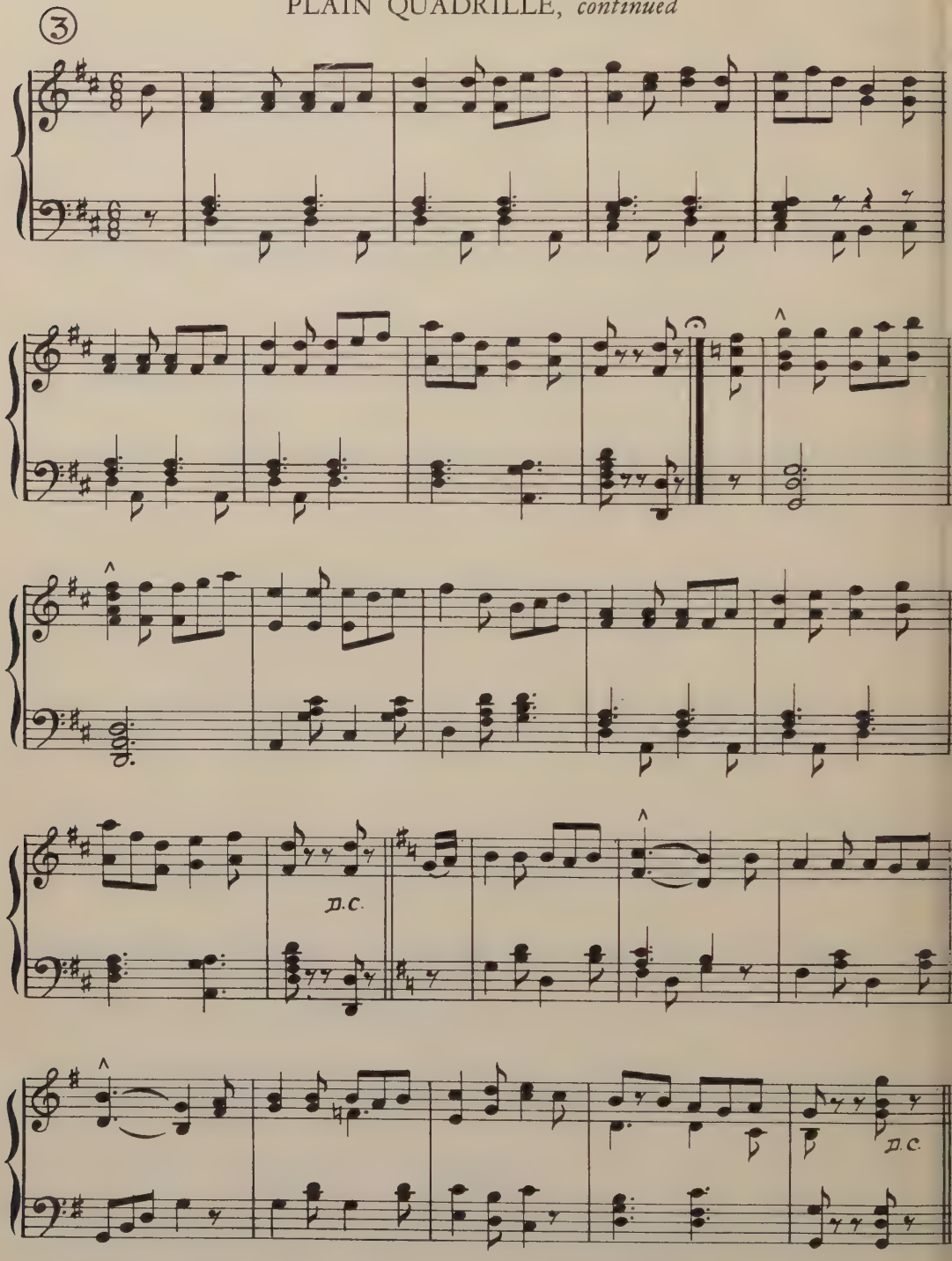


GLOSSARY

Address Your Partner (Corner). A form of greeting in which the dancer nods his head or bows to his partner (or corner, depending upon the call).

Allemande. A figure in which the dancer takes the left hand of his corner in his left hand and turns counterclockwise once around.

Arm. A figure in which partners move toward each other with 2 running steps, join elbows and swing once around with 4 running steps, then return to places with 2 running steps.

Balance. (1) An even step in duple meter found in American square dances and executed as follows: step on the right foot (Ct. *one*), swing the left foot across in front of the right and hop on the right (Ct. *two*). Repeat, alternating feet. (2) In English dances, an uneven step executed as follows: spring onto right foot (Ct. *one*), bring left foot to right heel and take the weight on the left (Ct. *and*), spring onto right foot (Ct. *two*). Repeat, alternating feet. (3) The latter balance may also be done to triple meter, in which case all movements have equal timing.

Bow. A movement in which the dancer, with feet together, bends his trunk forward from the waist keeping his back straight; or with feet together, inclines his head and shoulders forward.

Buzz. See *Swing Partners*

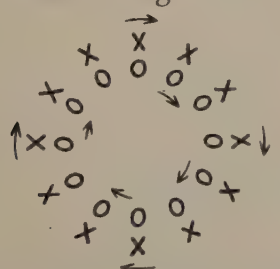
Cast Off. A figure in which the dancer at the head of a line turns outward and dances down the outside of the set.

Corner. Either a boy standing diagonally to the right of a girl, or a girl standing diagonally to the left of a boy when dancers are in a quadrille formation.

Do-Si-Do. A figure in which partners face, move past each other passing right shoulders, move to the right so that partners are back to back, move to the right, and move backward to place, passing left shoulders. Both partners face in same direction throughout the figure.

Double. A figure in which 4 running steps are taken either forward or backward

Double Circle. A formation in which couples are in a circle, with girl on boy's right when facing clockwise or counterclockwise; or a circle in which couples face one another with boys on inside circle facing outward and girls on outside circle facing inward (see diagrams).



Double Circle Facing Clockwise

Double Circle Facing Partners

Fall Back. Dancers move backward.

Figure. A movement in a dance in which a certain set of steps is completed.

Forward and Back. A figure in which dancers take 4 steps forward, then 4 steps backard to place.

Gallop. A step in uneven duple meter in which the dancer progresses forward rapidly with considerable lift of the body from the floor. It is executed as follows: spring onto the right foot (Ct. *one*), bring the left toe to the right heel, take the weight on the left, and push vigorously with the left to raise the body into the air, at the same time raising the right leg forward with the knee bent at right angles (Ct. *ah*). The right foot leads and takes the accent. The gallop may be danced with the left foot leading.

Grand Right and Left. A figure in which partners face in a single circle, boys facing counterclockwise, and girls clockwise. All give right hands to partners and walk past partners giving left hands to next person. In this fashion they move completely around the circle alternating hands. Partners pass half way around circle.

Hands Across. A figure in which sets of four dancers join either right or left hands with diagonally opposite person in mill fashion, and move around circle once.

Hands All. A figure in which all join hands in a single circle and dance around circle.

Hands Eight. A figure in which four couples join hands to form a single circle and dance around the circle.

Hands Four. A figure in which four dancers join hands and dance around in a circle.

Head Couple. The couple at the beginning of the line in a longways formation.

Head Couples. Couples 1 and 3 in a quadrille formation.

Honor Your Partner (Corner). See *Address Your Partner.*

Inside Hand (Foot). The hand (or foot) nearest the partner when partners stand side by side.

Ladies Chain. A figure in which two girls cross to opposite places giving right hands as they pass, giving left hands to opposite boys, and turning once around as in *Allemande.* They return to their places again, giving right hands as they pass, giving left hands to partners, and turning once around.

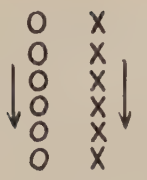
Lead. Couples join right hands and move shoulder to shoulder in the same direction.

Left-hand Mill. Four dancers join left hands across and move around counterclockwise.

Longways. A formation in which dancers are in two lines, the boys in one line and the girls to the right of the boys in the other line (see diagram).

Mill. A figure in which four dancers join right (or left) hands with dancers diagonally across and move clockwise when right hands are joined or counterclockwise when left hands are joined (see diagram).

Mill



Longways Formation

Neighbor. Same as *Corner*.

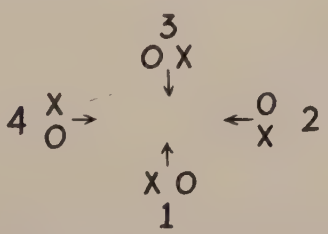
Opposite. Person standing directly across from a given dancer, usually of the opposite sex.

Outside Hand (Foot). The hand (or foot) farthest away from partner when partners stand side by side.

Polka. An uneven step in duple meter combining a hop and three runs and performed as follows: hop on the right foot, (Ct. *ah*) run with the left foot, (Ct. *one*), run with the right foot, (Ct. *and*), run with the left foot (Ct. *two*). Repeat, beginning the hop on the left foot.

Promenade. A figure in which partners walk together around the set, with hands joined across in skating position or boy's left hand joined with girl's right, his right arm around her waist and her left hand on his shoulder.

Quadrille. A formation in which four couples stand in a square all facing the center (see diagram). Head couples (1 and 3) stand opposite each other and side couples (2 and 4) stand opposite each other.



Quadrille or Square Formation

Right-hand Mill. Four dancers join right hands across and move around clockwise.

Salute Your Partner (Corner). See *Address Your Partner*.

Schottische. An even step in duple meter combining three runs and a hop with the accent on the first run. It is performed as follows: run forward with the right foot (Ct. *one*), run forward with the left foot (Ct. *two*), run forward with the right foot (Ct. *three*), hop on the right foot, swinging left foot forward (Ct. *four*). Repeat, alternating feet.

Set. A step in which the dancer performs a single sideways right, followed by a single sideways left.

Shoulder-waist Position. A position in which partners face each other with boy's hands placed on either side of girl's waist and girl's hands placed on

boy's shoulders. The arms are straight, and partners lean away from one another.

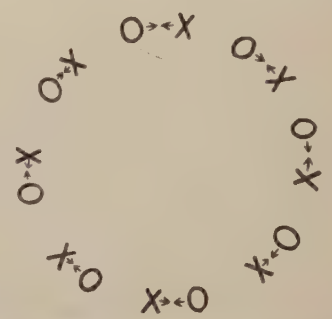
Side. A figure in which partners face each other, move forward with 4 running steps, passing by right shoulders, and turn in toward each other one-half way around on last 2 steps. The movement is repeated back to place passing left shoulders, turning in toward each other to face again.

Side Couples. A term indicating Couples 2 and 4 in a quadrille formation.

Single (Right). A step in which the dancer springs sideward onto the right foot (Ct. *one*), followed by two steps in place, first with the left (Ct. *and*), then with the right foot (Ct. *two*).

Single Circle. A formation in which dancers are in one circle, either side by side facing toward the center of the circle with the girl on her partner's right, or partners facing one another (see diagrams).

Single Circle Facing Center



Single Circle Facing Partners

Skip. A step in uneven duple meter combining a hop and walk. It is executed as follows: hop on the right foot, (Ct. *ah*), step on the left foot (Ct. *one*). Repeat, alternating feet, with the accent always on the step. The hop provides momentum for a push off into a strong walk.

Slide. An uneven step in duple meter in which the dancer progresses sideward, performed as follows: step sideward right (Ct. *one*), bring left foot to right, take weight, and hop on the right (Ct. *ah*). Repeat.

Slip. Same as *Slide*.

Social Dance Position. A formation in which partners face one another, and boy places his right hand with fingers extended on the girl's back, midway between her waist and shoulders, and extends his left arm sideward to shoulder height to grasp the girl's right hand; the girl places her left hand on the boy's right shoulder and extends her right arm sideward to shoulder height to rest her right hand in the boy's left.

Step Hop. An even step in duple meter performed as follows: step on the right foot (Ct. *one*), hop on the right foot, extending left leg forward with knee slightly bent (Ct. *two*). Repeat, stepping left.

Swing Partners. A figure in which partners take swing position and, with their weight on their right feet, push with the left feet to swing clockwise,

stepping right, left, right, left, right, etc. (Cts. *one*, *ah*, *two*, *ah*, etc.); also called the *buzz step*.

Swing Position, American Country Dance. A formation in which partners stand with right sides facing, the boy's right arm around the girl's waist, and his left arm extended sideward to shoulder height with his left hand clasping the girl's right hand; the girl's left hand on the boy's right shoulder and her right arm extended sideward to shoulder height to rest her right hand in the boy's left.

Top of Room. Part of the room in which the piano, orchestra, or other accompaniment is located.

Turn Single. A step in which the dancer turns clockwise once around in place with four running steps.

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